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FOR THE PRACTICING MUSICIAN

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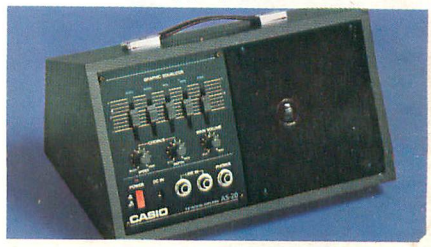

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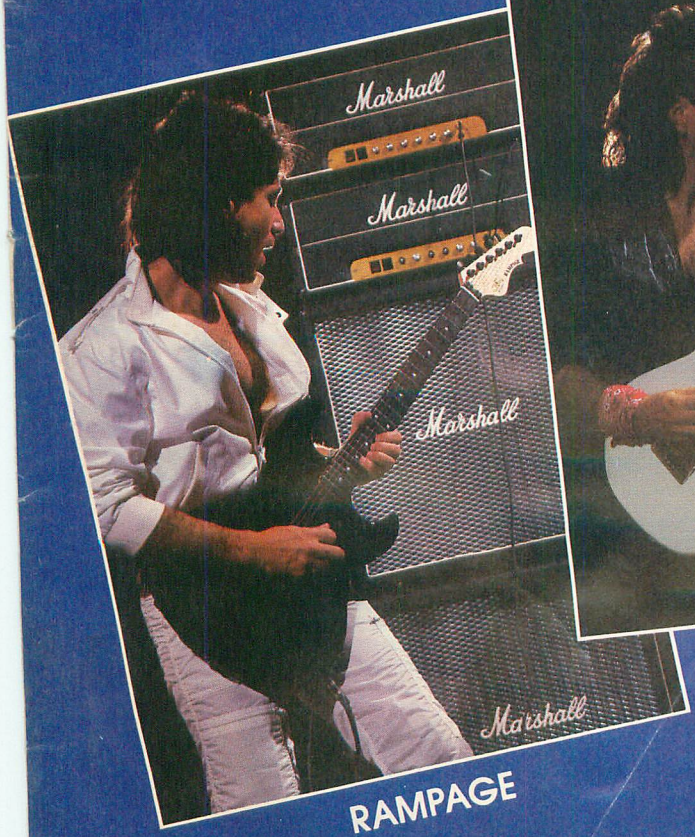
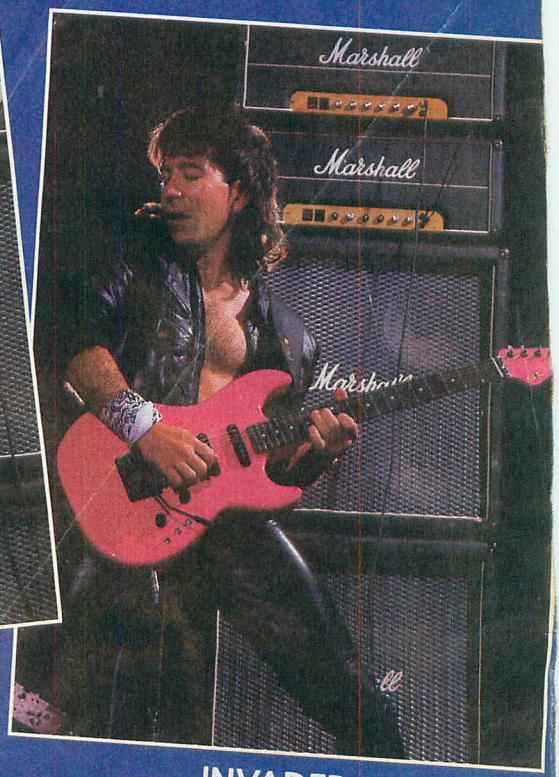


RAMPAGE

SUPERHAWK



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JULY 85 VOLUME 2 NO. 9

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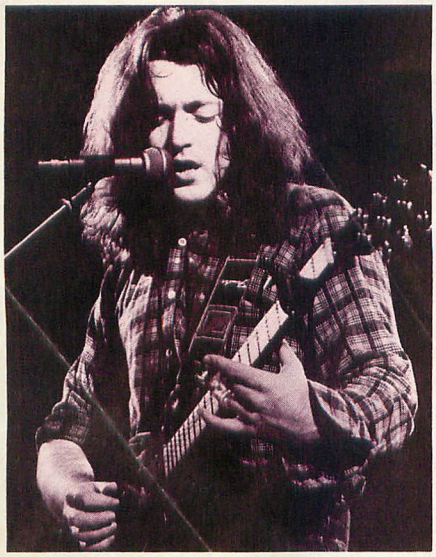

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GUITAR For The Practicing Musician ISSN 0738-937X is published monthly for $22.90 per year ($36.90 for two years) by Cherry Lane Music Co., Inc., 110 Midland Ave., Port Chester, N.Y. 10573-1490. Application to mail at second-class rates is pending at Port Chester, N.Y. and additional mailing office. POSTMASTER: send address changes to GUITAR For The Practicing Musician, Subscription Dept., P.O. Box 889, Farmingdale, N.Y. 11737-0001.

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FOR THE PRACTICING MUSICIAN
P.O. Box 1490
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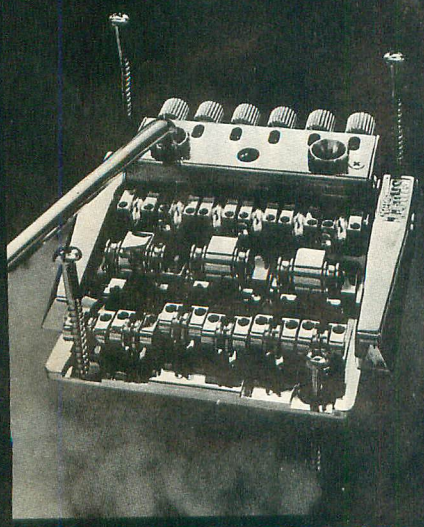
WASHBURN...KULICK...MEATLOAF

3 out of 3 ain't bad

Noted NYC session man and touring musician Bob Kulick is the type of professional who gets called on to get the job done. Whether it's in the studio, on-stage supporting the current Meat Loaf tour and record [BAD ATTITUDE], or writing and arranging, his skills are evident in everything he does. People expect a lot from Kulick and Kulick expects a lot from his guitar. That's why his choice is the Washburn "Panther" with a Wonderbar tremolo.

BOB KULICK AND WASHBURN... THE NEW BREED.



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CurRenT eveNTs

CONTEST WINNERS

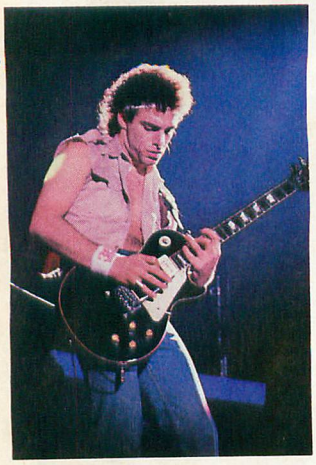
GUITAR would like to congratulate Fred Bleek, 45, of Naples, Florida, who won the Robin guitar, and Dennis Martin, 27, from Beaverton, Michigan, who won the DOD digital delay.

SHORT NOTICES

Our own STEVE MORSE is currently in the studio working on his upcoming solo release. Steve has invited Trevor Rabin, former Gentle Giant Derek Shulman, Peter Frampton, Albert Lee, Eric Johnson and Joe Lynn Turner to join him on his project.

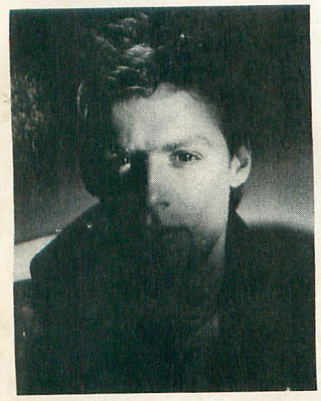
After five years, Keith Emerson and Greg Lake have reunited! They've recruited drummer Cozy Powell (formerly with Jeff Beck, Rainbow and Whitesnake) to join them in their return as ELP.

Greg Bowler



Congratulations to NEAL SCHON who was recently awarded a Bammy (the annual award issued by San Francisco's BAM Magazine) for Guitar Player of the Year.

As a special thank you to their dedicated Japanese audience, HALL & OATES conducted a poll of the Japanese' favorite 15 Hall & Oates tunes, and will perform them in the Big Bam Boom Tour of Japan sometime in June.



BRYAN ADAMS is making and breaking records in Canada's rock 'n' roll history. His most recent album, **Reckless**, sold over 450,000 copies in a 4 month period.

ROCK STOP

Next time you're in Hollywood, California and you want to browse through 30+ years of rock 'n' roll history, stop by the Museum of Rock Art, located at 6834 Hollywood Boulevard. There's a total of 350 exhibits. Worth the price of admission alone is the original prototype of the Les Paul guitar, on public display for the first time. It's valued at over $1 million dollars!

STEVE VACCARIELLO

THE HOT CORNER

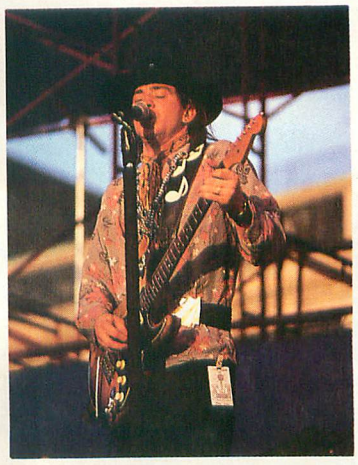
With the sound of heavy metal disappearing from the radio and TV waves these days, it's getting more difficult to keep up with our rising guitar heroes. But Buzz Morison, **GUITAR**'s own resident ear on the street, has tipped us off to a couple of new albums, each sporting some sizzling guitar antics from relative newcomers to the hot lick scene, Wolf Hoffman of ACCEPT and Steve Vai of ALCATRAZZ.

About Hoffman's work with ACCEPT on their third Lp, **Metal Heart** (Portrait BFR 39974), Morison notes: "Accept's songs get much of their kick from his confident, well-built solos that slice through and coax them along. This is one whopping album of obese rock that should gain Accept a seat in the inner circle."

Steve Vai, who replaced Yngwie Malmsteen on **Disturbing the Peace** (Capitol ST-12385) earns similar kudos. "The former Zappa guitarist has made the band's sound his own with his sprawling guitar," says the Buzzer. "He proves that indeed there's much new to say on guitar, and always a better way to say it."

We're also getting a lot of hype about a guitarist from Cincinnati named David T. Chastain, the guitar sound behind the group CHASTAIN, whose album **Mystery of Illusion**, has just been released on Shrapnel Records. Watch for our report in future months.

Dave Plastik



STAY TUNED

STEVIE RAY VAUGHAN will be releasing his 3rd album sometime this month as the followup to 1984's acclaimed **Couldn't Stand the Weather.**

LITA FORD is in the studio recording her next album, which is set for release in September.

ROY BUCHANANAN should be releasing his 9th album sometime early summer on Alligator Records.

EXIT POLLS

With the returns flooding in from our recent reader request survey, we thought you'd like to know some of the early leaders. With the first few hundreds of ballots counted, the guitarists you'd like to see (excluding the predictable Eddie, Randy, Beck-Clapton-Page axis) are Alex Lifeson, George Lynch and Vivian Campbell. Songwriters from Rush, Iron Maiden and Dio predominate, although strong vote-getters include Bryan Adams, Phil Collins, Roger Waters and the Stones. The top five songs right now are *Mr. Crowley, Stairway to Heaven, More Than a Feeling, Eruption* and *Aces High*. Other guitarists heavily branded include Jake E. Lee, George Thorogood, Neal Schon, Tom Scholz and Steve Morse.

Dave Plastik

NEWS PRINT

At the other end of the rock spectrum is W.A.S.P., who have the opposite problem, according to kingbee, Blackie Lawless. It seems that Blackie, not known for ironic understatement or mincing words, had to convince lead guitarist Chris Holmes to actually *mellow out* and play more melody, for his role in this scathing metal band. How did Blackie do this? As he told **GUITAR**, it wasn't easy.

"Did you ever hear of trying to hold the ocean back with a broom?" he said. "Chris comes from that hotbed in Pasadena where all those guitarists come from (Van Halen, De Martini, Sixx, Lee, etc.) and there's a very strong sense of competition there. But I had to show him the light; I had to show him what is necessary, and that speed is not the only thing in the world. I remember the analogy I used on him to get him to see the light. I asked him if he'd ever seen a running back, and he goes up to the NFL out of college, and he's so fast he outruns his blockers and consequently, he gets in trouble. After he's been there for a year, he learns to pull back just a little bit, let those people run interference for him, and then, as soon as he's open, haul ass. In other words, it's called learning to work with a team. That analogy was how I got Chris to see the light."

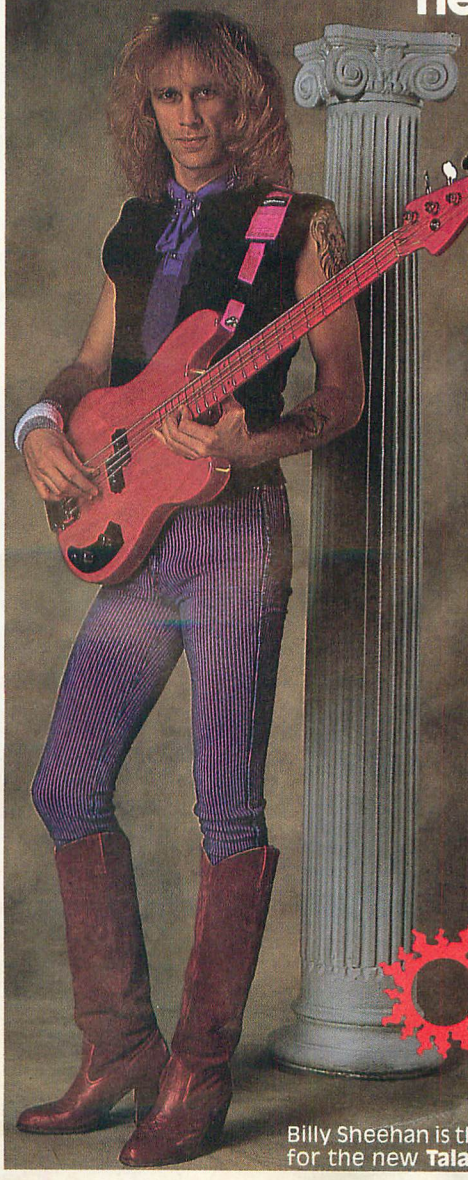
NEWS PRINT

Though Kevin Cronin is known as the songwriting voice of REO SPEEDWAGON, it's Gary Richrath who supplies the guitar chops that make the songs move. "I was influenced by Eric Clapton," he told **GUITAR**, "but I also loved George Harrison's playing, 'cause he uses his guitar, not necessarily as a solo instrument, but as part of the song. The song sounds better because of his guitar part." Richrath is especially proud of his contribution to REO's first single off the **Wheels Are Turning** Lp *I Don't Wanna Know*. "I'll try anything off the wall to make a song better," he says. "On that song the beginning riff came out of the blue. I was out there working on a

John Stix

rhythm part; I didn't even tell anybody in the control room. I told them, give me a double count, and I just played it and everybody tripped out." It was the second single from the Lp, the ballad *Can't Fight This Feeling*, that hit the top of the charts, however. "Because Kevin's an acoustic oriented songwriter, he'll bring in a finished song, but the balls are missing, the power, the Marshalls and stuff. That's where I come in. It's a real challenge trying to find a place to put a Marshall in his songs. We call them power ballads. When I play the song back to him, his first reaction is usually, 'Ahhh!' It scares him, because he's used to hearing it one way."

We asked Billy Sheehan to endorse one DiMarzio bass pickup.....and he endorsed three!



This ad was supposed to feature Billy endorsing the DiMarzio Model P™ bass pickup. When we talked to him to find out what he likes about it, he said, "it's easy to make a bass loud, but it's hard to make a bass heard." He likes the DiMarzio Model P™ because it slices through the other instruments without covering them up, and does it in a way that's powerful yet tonally pleasing. Then, he went on to tell us how much he likes the new DiMarzio Active Model P™. He thinks it's the best active system he's tried, and he especially likes the fact that it uses miniature lithium batteries that hardly ever need changing. Next, he told us how much he likes the DiMarzio Model One™, particularly in the neck position. He says it's got great clarity with a super-deep low end.

Actually, it's not surprising that Billy uses 3 DiMarzio bass pickups, because he sounds like three players in one. His playing breaks tradition and furthers the evolution of the electric bass, and so do his DiMarzio pickups. If you care about your sound, don't settle for anything less than DiMarzio.

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PO Box 387
Staten Island, NY 10310

Billy Sheehan is the bass player for the band, **Talas.** Look for the new **Talas** lp, coming soon.

Joe Bangay/Pix Int'l

STEVE CLARK

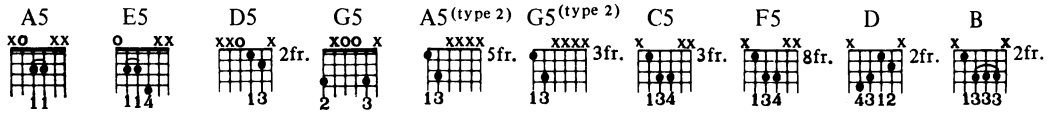
DEF LEPPARD

TABLATURE EXPLANATION SEE PAGE 104

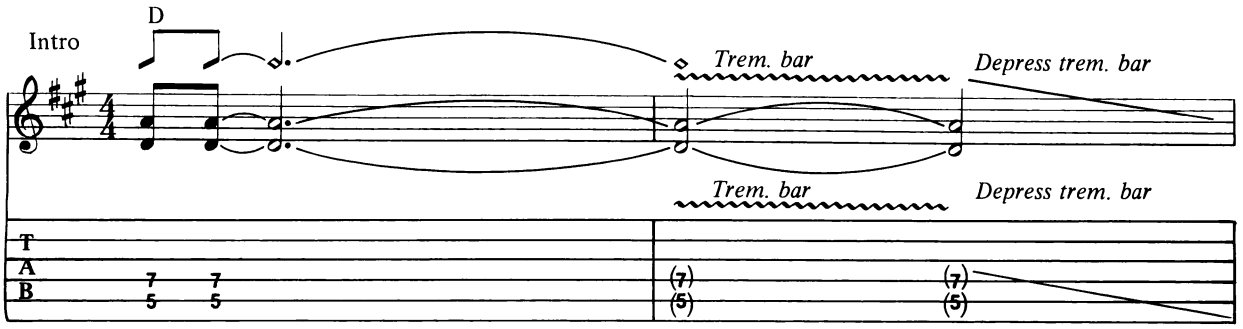
ROCK! ROCK! (TILL YOU DROP)

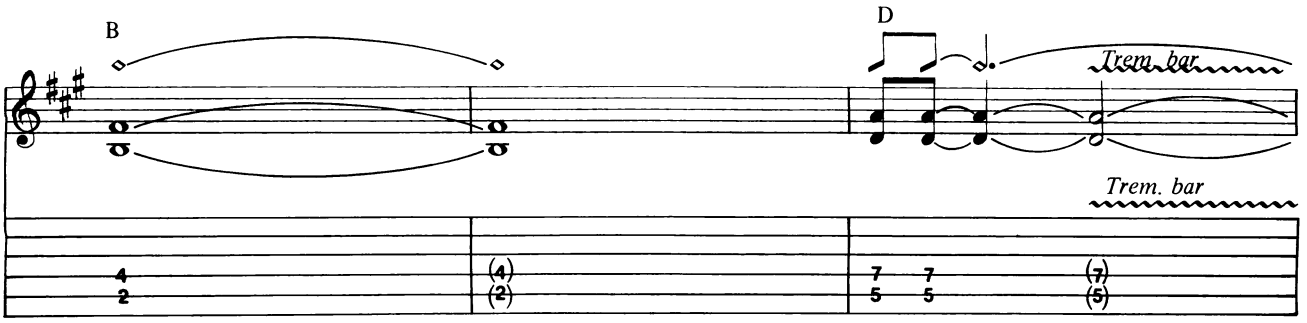
As recorded by Def Leppard
(From the album PYROMANIA/Mercury 8103081)

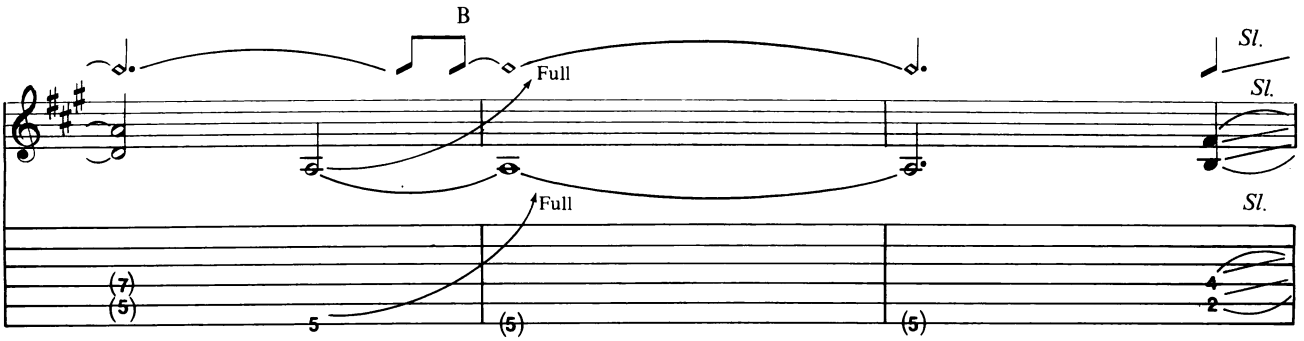
Words and music by
Steve Clark, Rick, Savage,
Robert John Lange and Joe Elliott



Moderate rock ♩ = 144







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w/Rhythm Fig. 1 (below)

D5

*P.M.

B5

P.M.

P.M.

Riff A

1.

2.

B5

P.M.

No mute

*Palm Mute

Rhythm Fig. 1

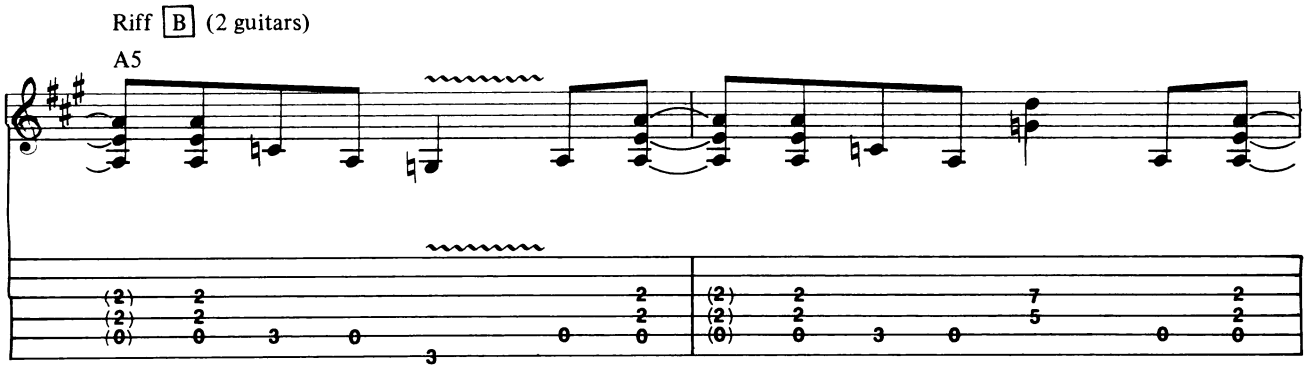
1.

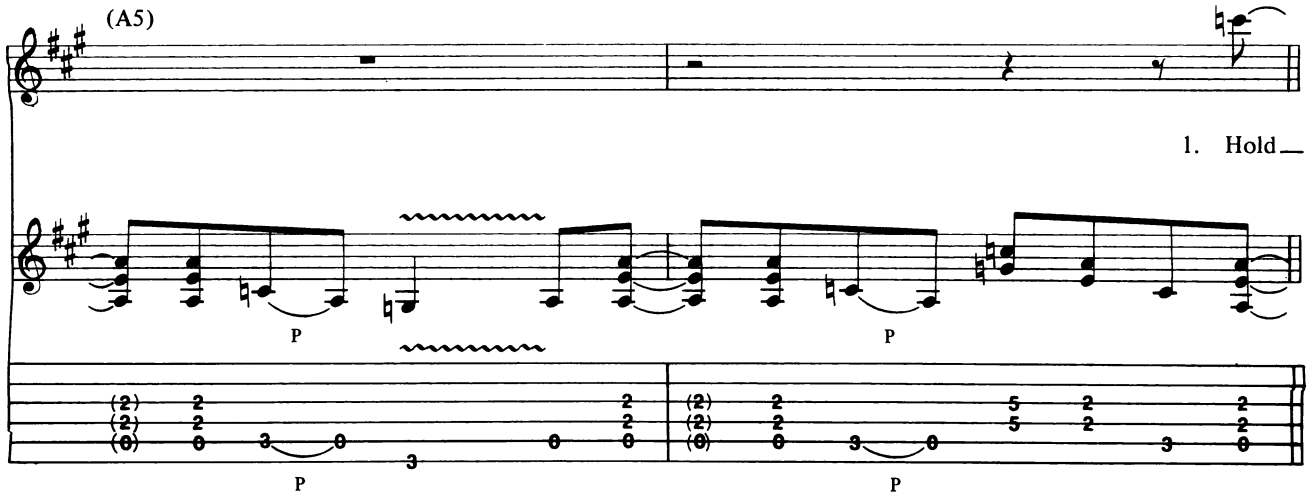
2.

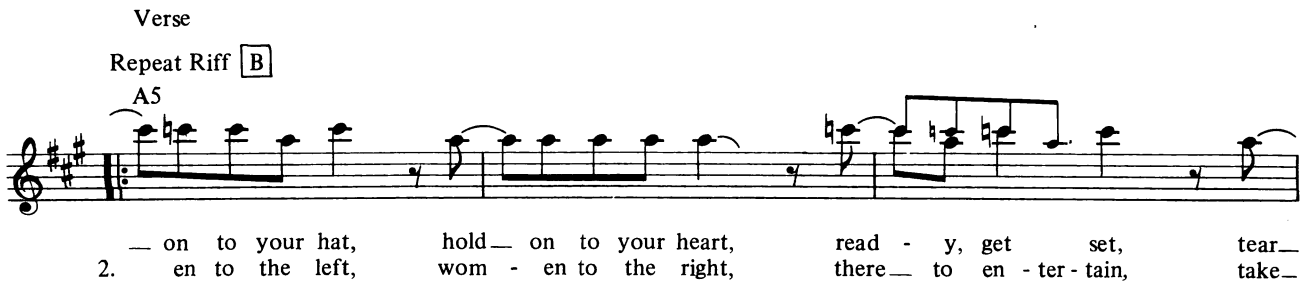
P.M.

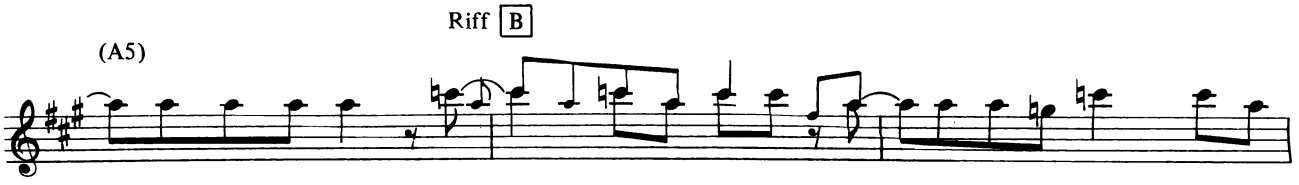
P.M.

No Mute


Riff B (2 guitars)
A5


(A5)
1. Hold
P
P
P
P


Verse
Repeat Riff B
A5
— on to your hat, hold— on to your heart, read - y, get set, tear—
2. en to the left, wom - en to the right, there— to en - ter - tain, take—


Riff B
(A5)
— this place a - part. Don't— need a tick - et, on - ly place in town that - 'll
— you through the night. So grab a lit - tle heat and come— a - long with me, 'cause your

(A5) Riff C Riff D

E

take you up to heav - en and nev - er bring you down.
ma - ma don't mind what your ma - ma don't see.

An - y - thing goes!
(2nd time) That's right!

Repeat Riff D

1.

(E)

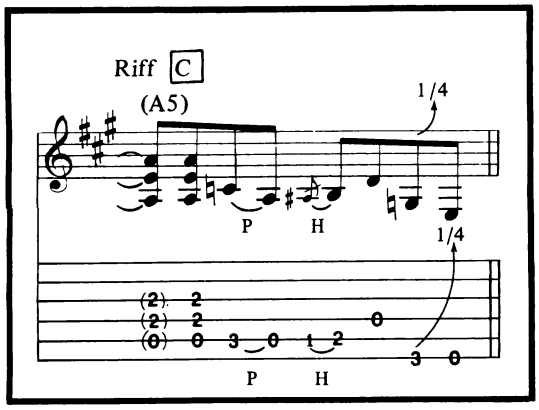
An - y - thing goes!
Come on, an-

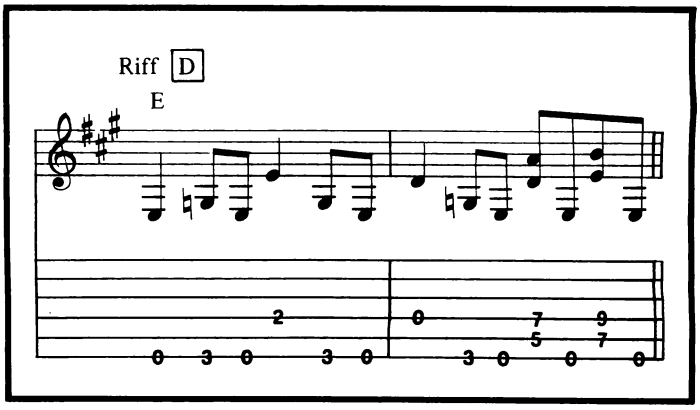
2. Wom-

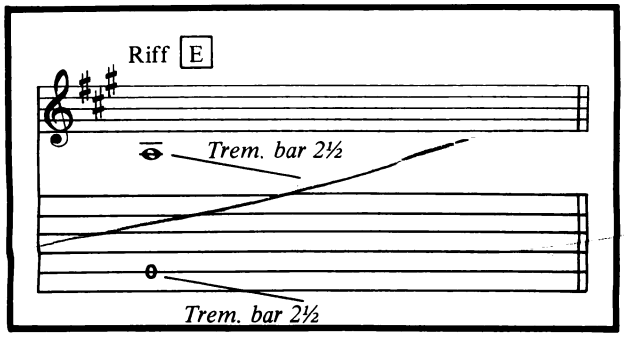
2. Riff D w/Riff E

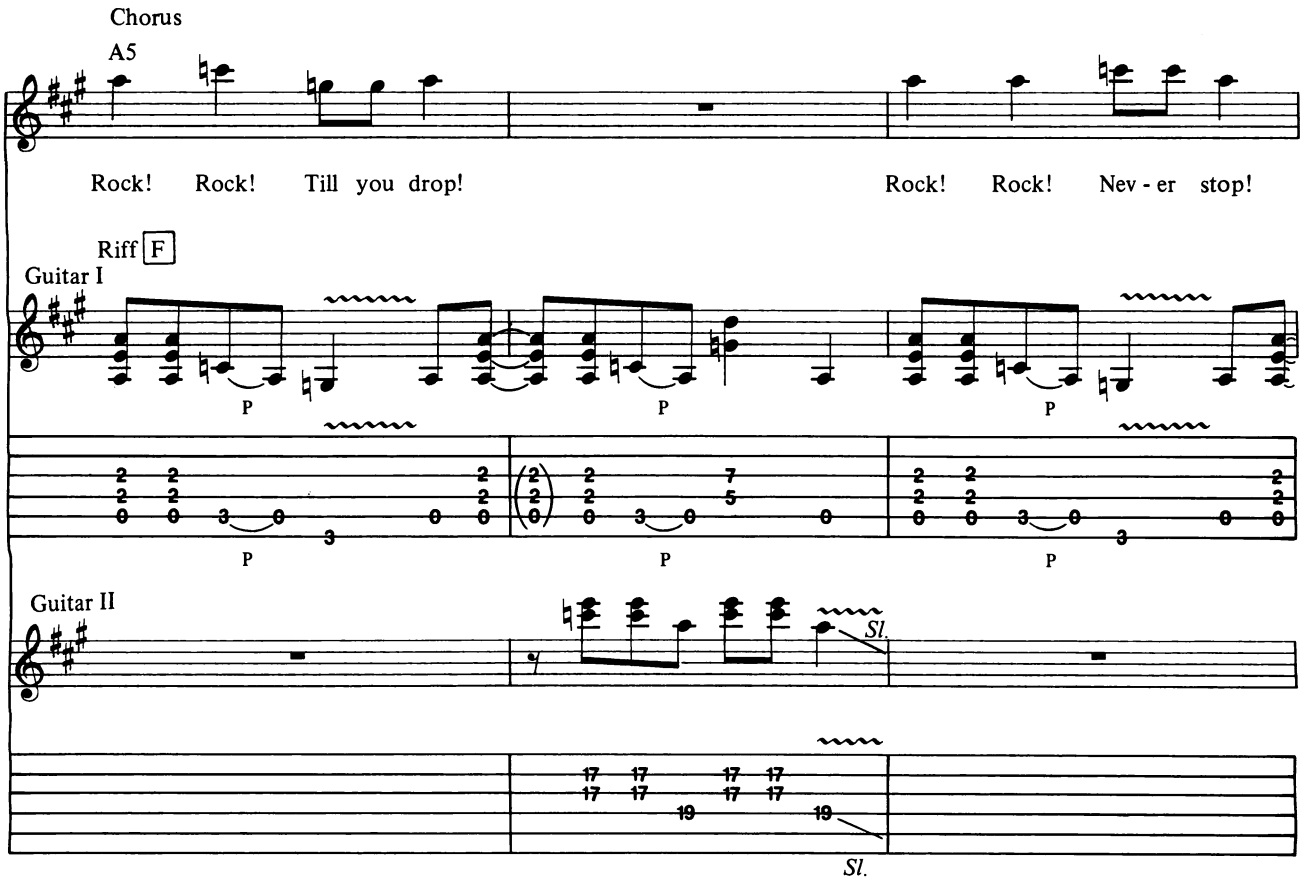
E

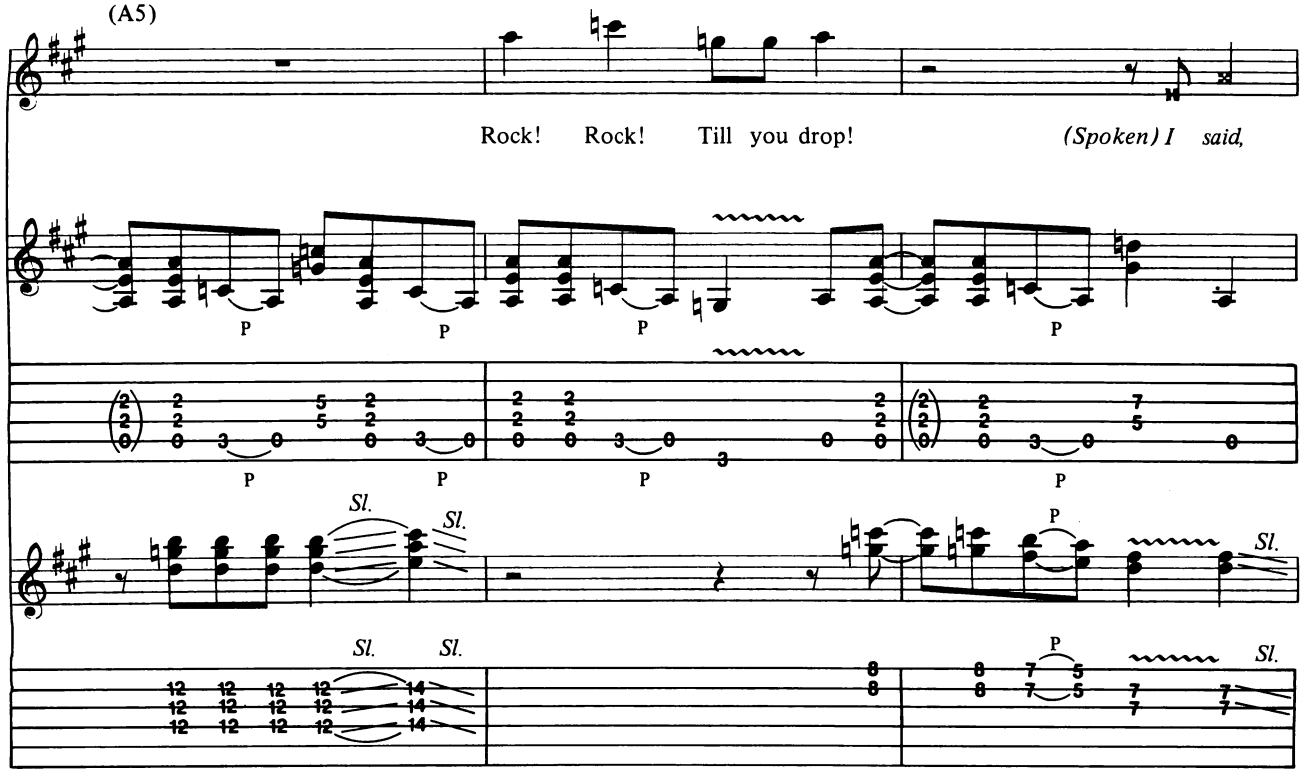
y - thing goes! I said,

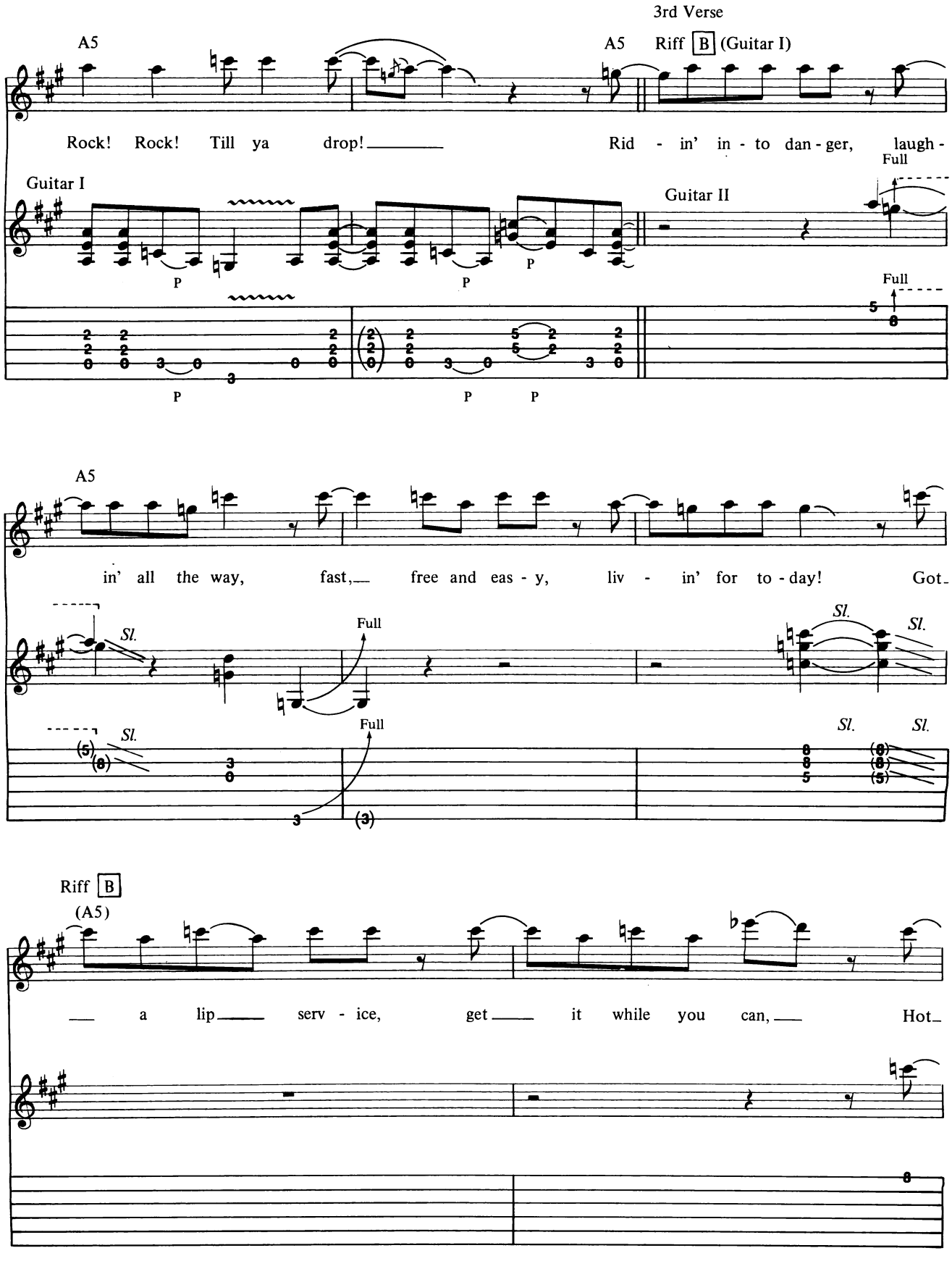


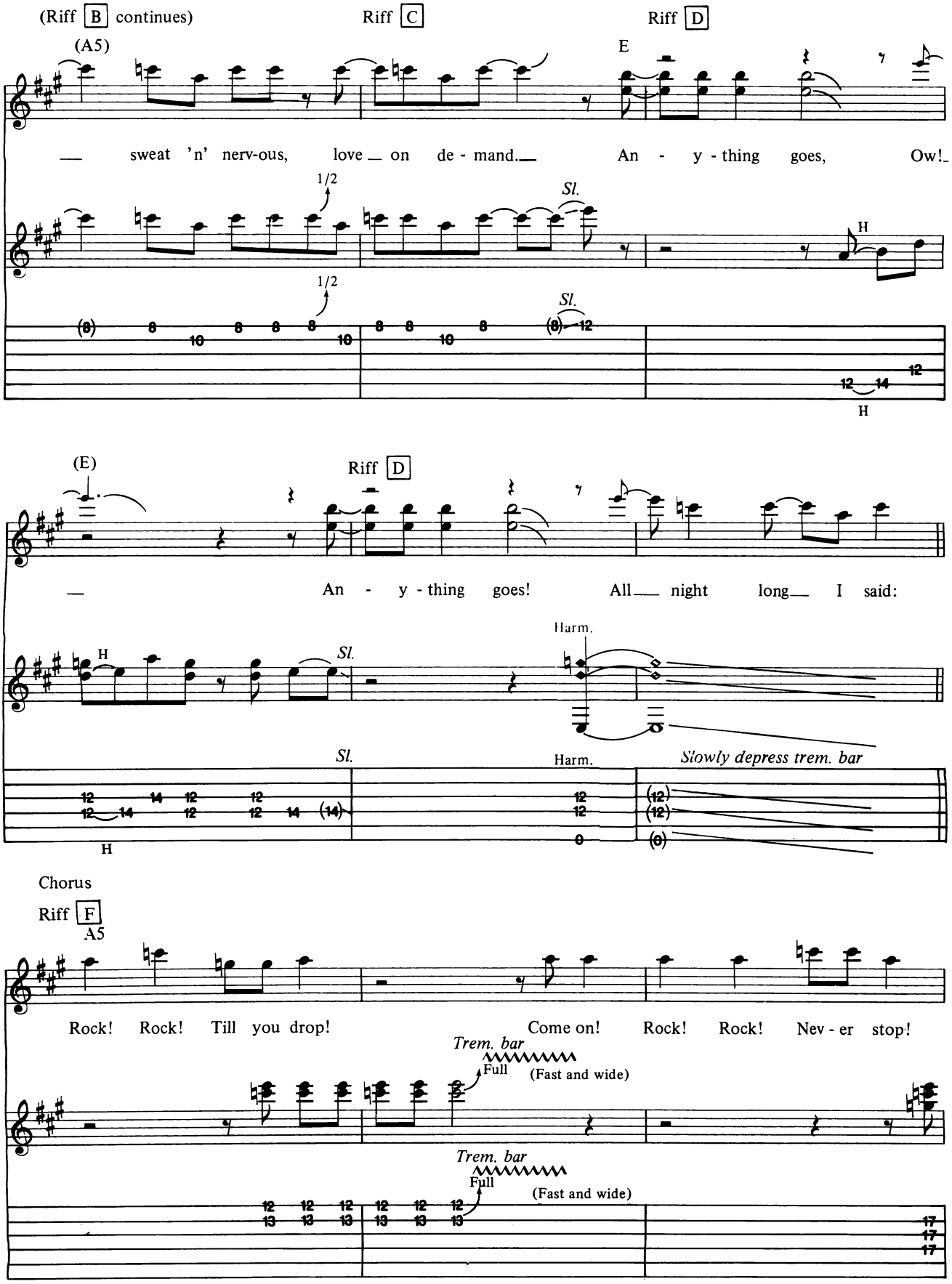





Chorus
A5
Rock! Rock! Till you drop!
Rock! Rock! Nev - er stop!
Riff F
Guitar I
P
Guitar II
Sl.


(A5)
Rock! Rock! Till you drop!
(Spoken) I said,
P
Sl.


3rd Verse
A5
A5
Riff B (Guitar I)
Rock! Rock! Till ya drop!
Rid - in' in - to dan - ger, laugh -
Guitar I
Guitar II
Full
P
A5
in' all the way, fast, free and eas - y, liv - in' for to - day! Got-
Sl.
Full
Riff B
(A5)
a lip serv - ice, get it while you can, Hot-


(Riff B continues)
Riff C
Riff D
(A5)
E
sweat 'n' nerv-ous, love on de - mand. An - y - thing goes, Ow!
1/2
Sl.
H
(E)
Riff D
An - y - thing goes! All night long I said:
Harm.
Slowly depress trem. bar
Chorus
Riff F
A5
Rock! Rock! Till you drop! Come on! Rock! Rock! Nev - er stop!
Trem. bar
Full
(Fast and wide)

Riff G

(A5) D5 G5

You got - ta rock! Rock! Till you drop! Oh!

A5 E5 (Both guitars) D5

Rock! Rock! To the top!

Pick slide

Pick slide

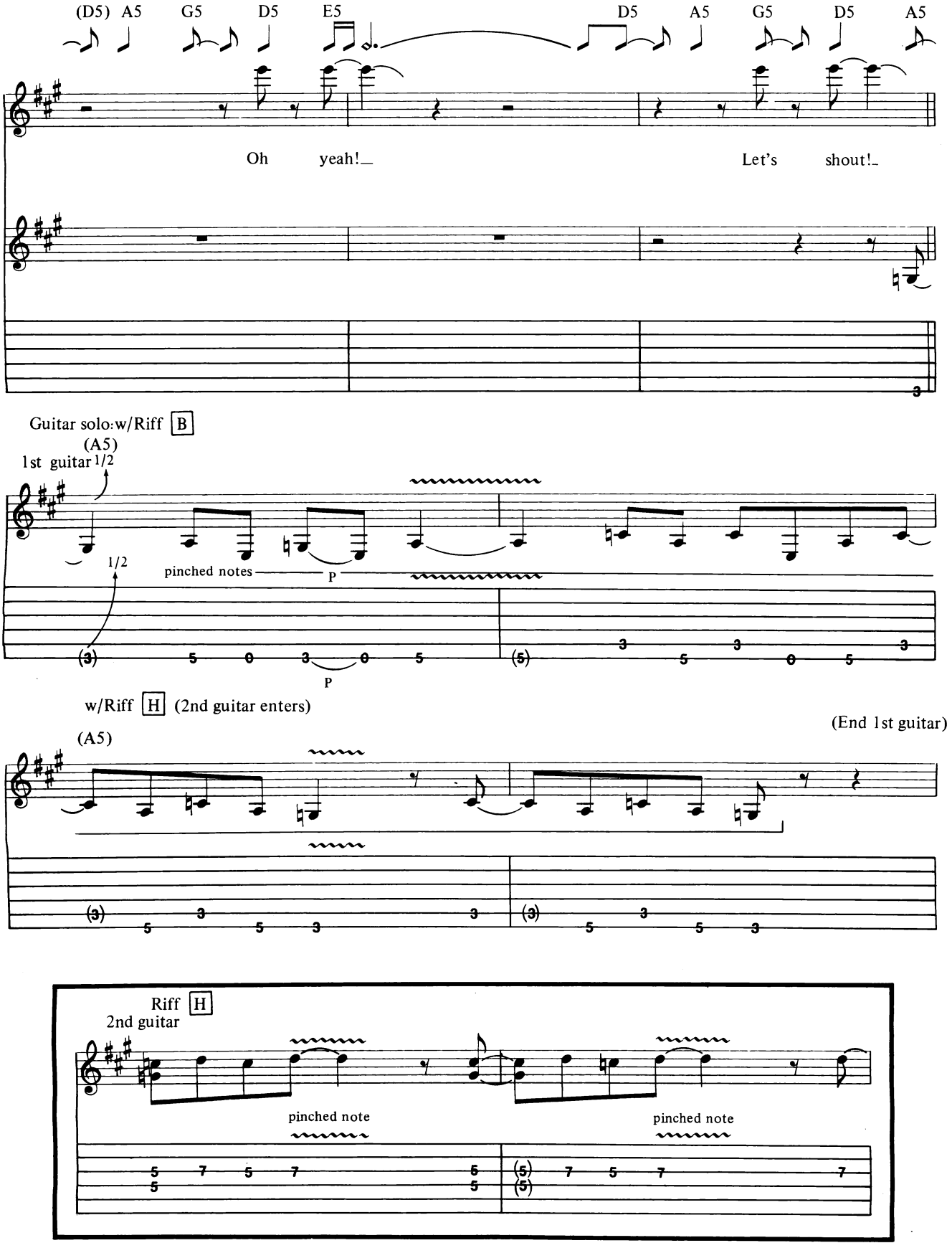
21 (21)

Riff G

D5 G5

P

P


(D5) A5 G5 D5 E5 D5 A5 G5 D5 A5
Oh yeah!
Let's shout!
Guitar solo: w/Riff B
(A5)
1st guitar 1/2
1/2
pinched notes
P
(3) 5 0 3 0 5
(5) 3 5 3 0 5 3
P
w/Riff H (2nd guitar enters)
(End 1st guitar)
(A5)
(3) 5 3 5 3 3
(3) 5 3 5 3
Riff H
2nd guitar
pinched note
pinched note
5 7 5 7 5 5
(5) 7 5 7 7 (5)

w/Riff B

2nd guitar

(A5)

Full Full Full Full Full Full A.H. (8va)

P

Full Full Full Full Full pinched notes

Full P A.H.

Riff C

(A5)

Full

Sl.

Riff D

(E)

Full Full Full

P P Sl.

Full Full Full Full

P P Sl.

Riff D (1st half only)

8va

w/Riff I

(E)

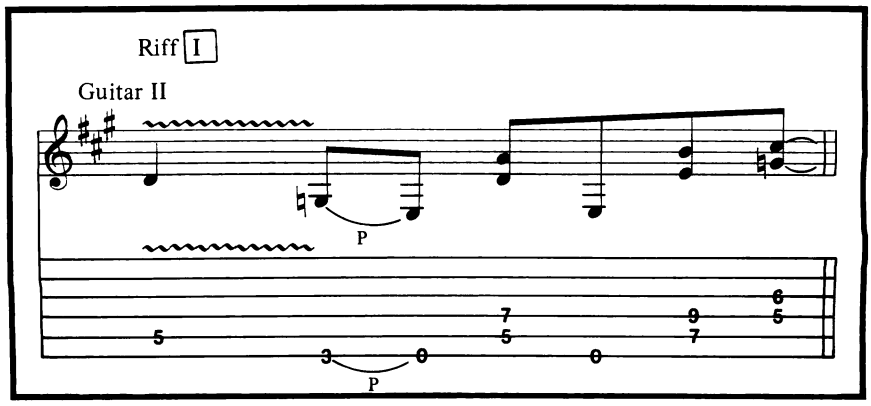
Full Full 1½ 1/2 2

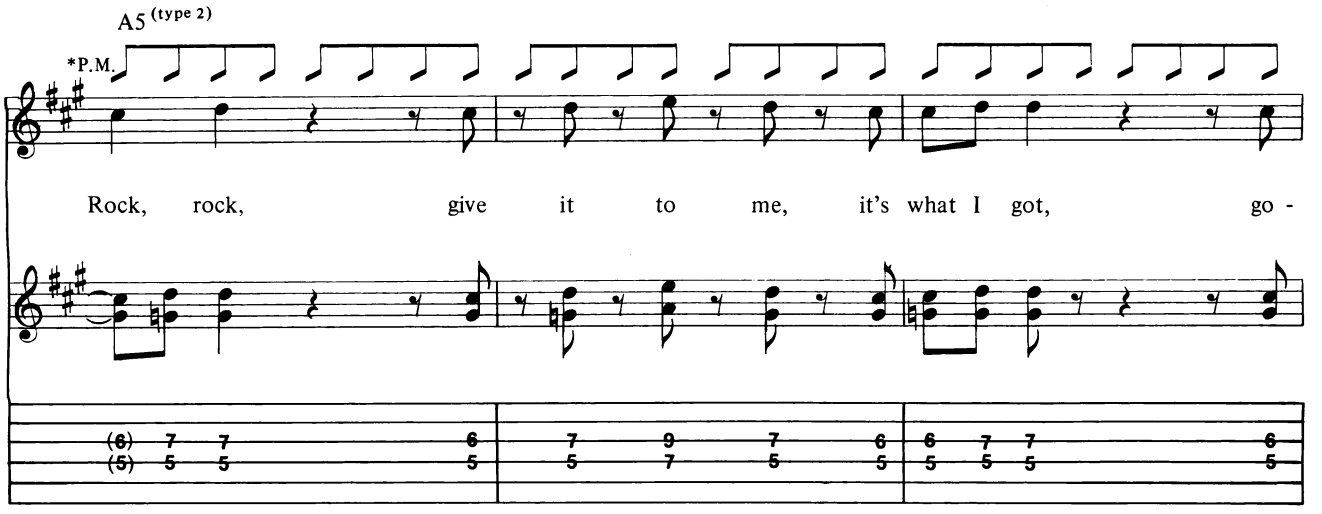
Sl.

Full Full 1½ 1/2 2

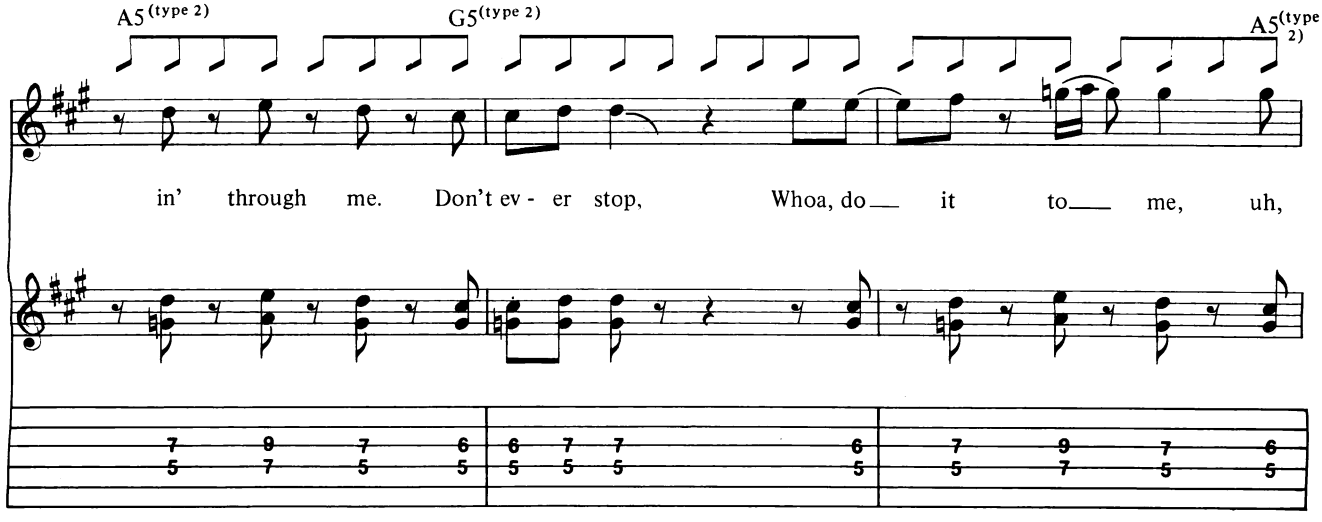
Sl.

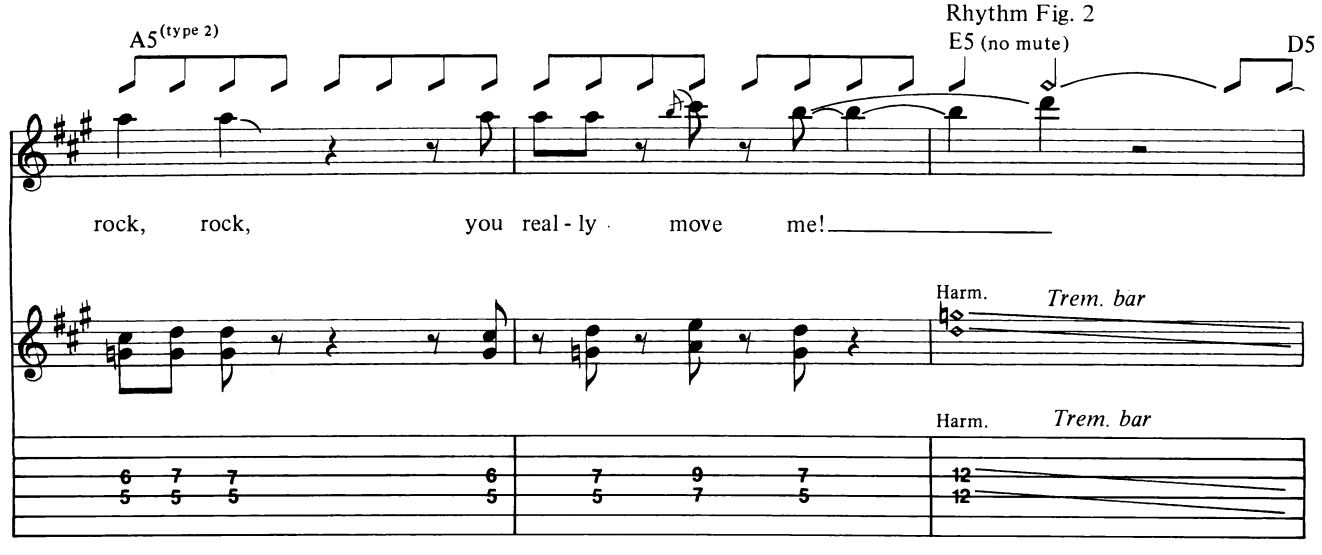
* This note is bent slightly less than a full step. A fast pulse then occurs because the two notes are just short of unison.

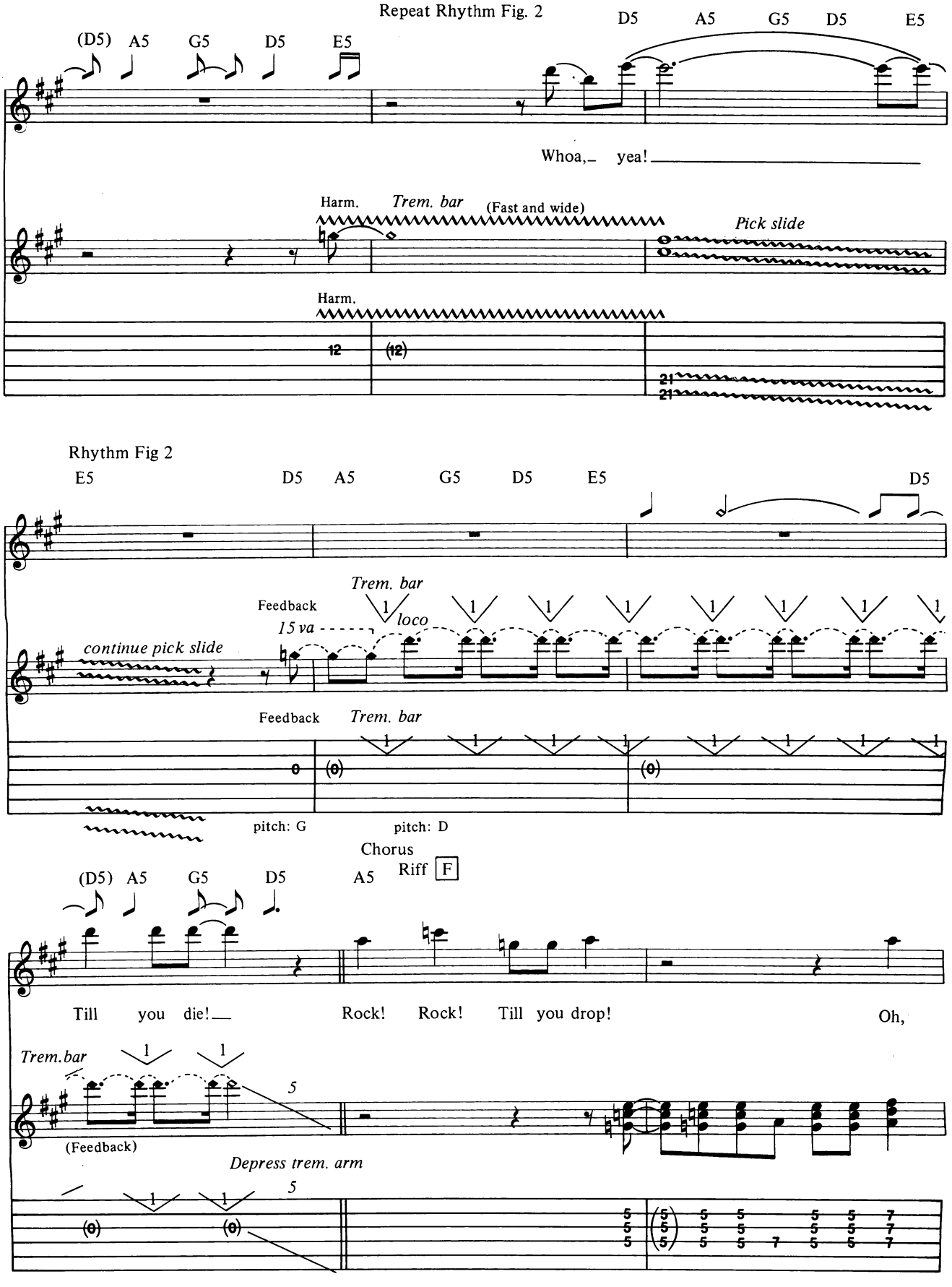


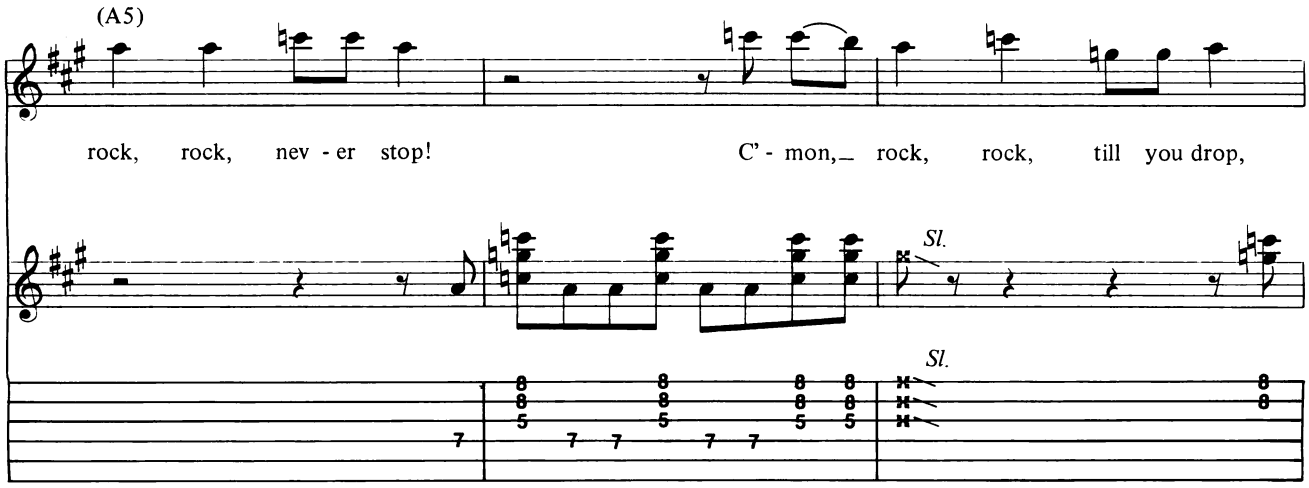


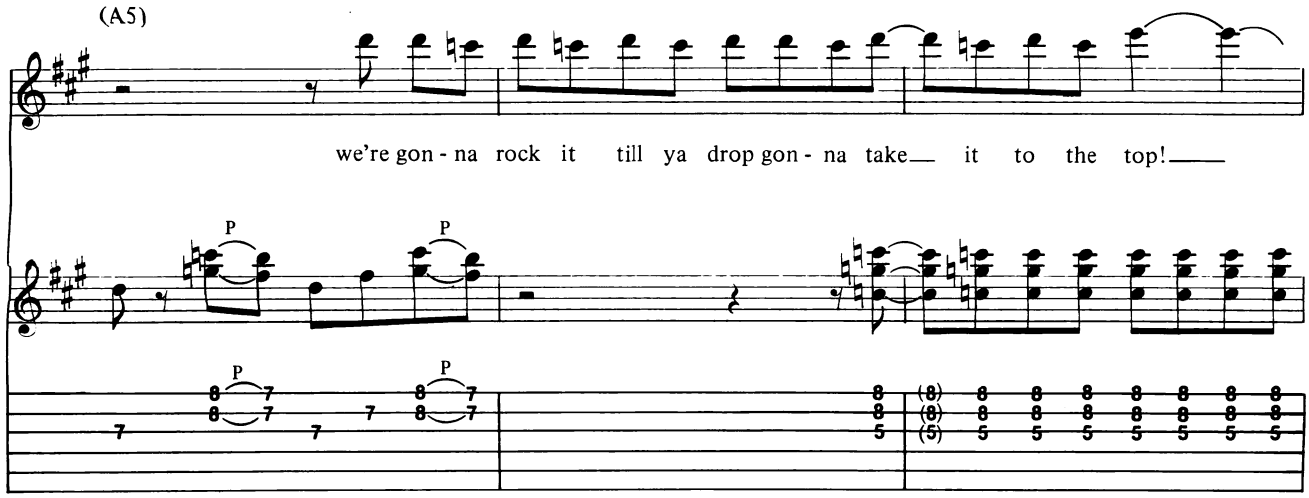
* Partial mute

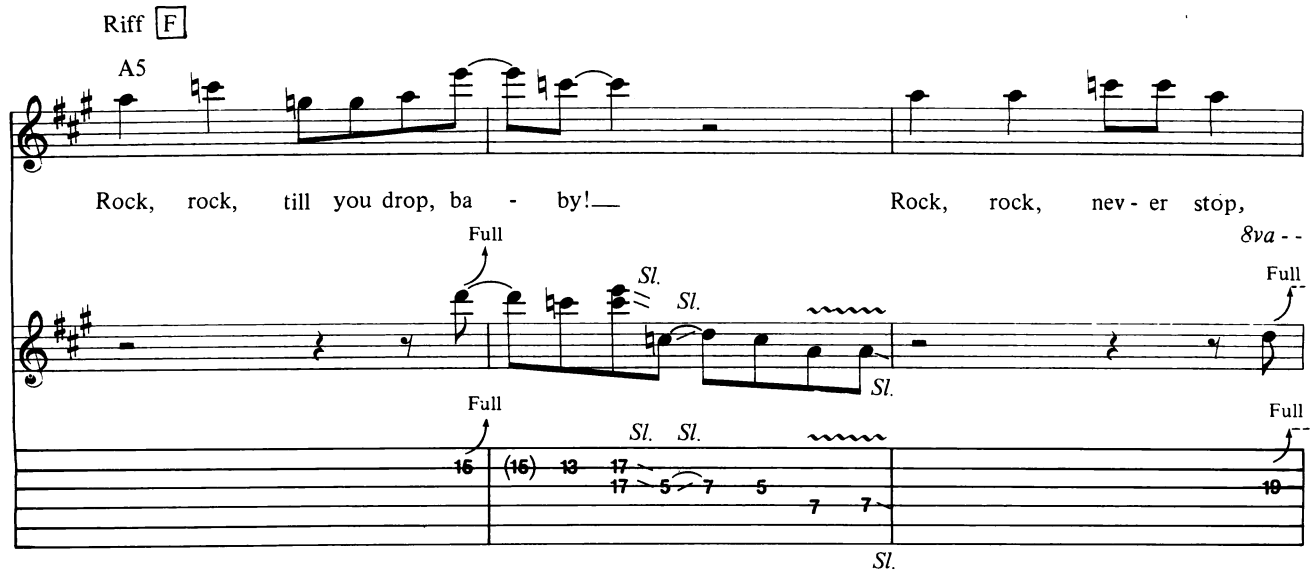


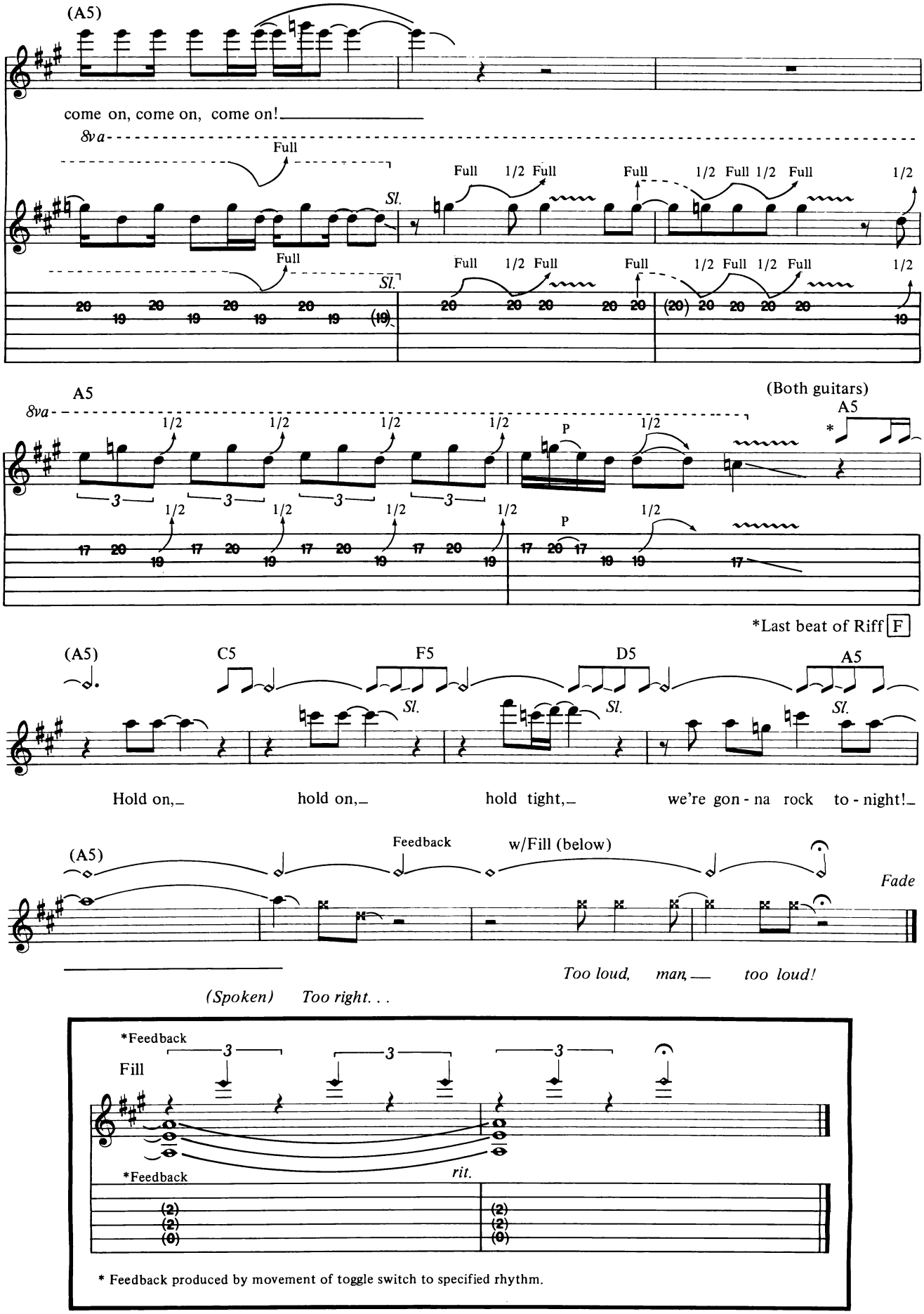



Repeat Rhythm Fig. 2
(D5) A5 G5 D5 E5
D5 A5 G5 D5 E5
Whoa, yea!
Harm.
Trem. bar
(Fast and wide)
Pick slide
Harm.
12
(12)
21
21
Rhythm Fig 2
E5 D5 A5 G5 D5 E5 D5
Trem. bar
Feedback
15 va
loco
continue pick slide
Feedback
Trem. bar
0
(0)
(0)
pitch: G
pitch: D
Chorus
Riff F
(D5) A5 G5 D5 A5
Till you die!
Rock! Rock! Till you drop!
Oh,
Trem. bar
(Feedback)
Depress trem. arm
(0)
(0)


(A5)
rock, rock, nev - er stop! C' - mon, rock, rock, till you drop,
Sl.
Sl.


(A5)
we're gon - na rock it till ya drop gon - na take it to the top!
P
P
P
P


Riff F
A5
Rock, rock, till you drop, ba - by! Rock, rock, nev - er stop,
8va - -
Full
Full
Full
Full
Sl.
Sl.
Sl.
Sl. Sl.
Sl.


(A5)
come on, come on, come on!
8va
Full
Sl.
Full 1/2 Full
Full 1/2 Full 1/2 Full
1/2
A5
(Both guitars)
P
*Last beat of Riff F
C5
F5
D5
Hold on, hold on, hold tight, we're gon - na rock to - night!
Feedback
w/Fill (below)
Fade
Too loud, man, too loud!
(Spoken) Too right. . .
*Feedback
Fill
rit.
* Feedback produced by movement of toggle switch to specified rhythm.

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Dear **GUITAR**

In response to Roger Sadowsky's review of the Riverhead Unicorn RUB-1100 headless bass in the May issue, I would like to comment on several misleading and incorrect statements made by Mr. Sadowsky.

First of all, there is nothing "illegal" about the Riverhead Unicorn bass. It is an original design and does not violate any known patents. His views suggesting that to buy a Riverhead (made in Japan, distributed by an American firm) is somehow a factor to be considered when making a purchase, shows a personal bias of his that clearly does not represent the industry today, or the opinion of the vast majority of professional and amateur musicians. How anyone can objectively review a musical product with the bias he exhibits against foreign products, is beyond my comprehension. As an aside, the Steinberger he compares Riverhead to just announced a new model, partly made in Japan!

As to his comments that this is not a professional instrument or a serious instrument, what can I say? Doesn't the fact that pro bass players around the world have claimed the Unicorn as the first truly affordable headless bass mean anything? Are bands such as Jethro Tull, ZZ Top, Cyndi Lauper, and 3-Speed un-professional or not-serious?

The Riverhead Unicorn series is a professional instrument, at realistic prices. We offer three different bass versions offering combinations of pick-up, coil taps and active E.Q. Each of these are available in six different graphlex finished colors, not just the one mentioned. Nearly everyone who has seen the Swiss Neutrik locking jock likes the idea as it insures a positive connection at all times. Perhaps Mr. Sadowsky knows of bass players who would play this instrument without a strap and might risk having the bass "ripped out of his arms."

All in all, this "review" reflects a very uninformed view of the status of headless basses and guitars today. They were not invented by Steinberger, although they are to be commended for popularizing the concept. The Riverhead Unicorn series is an innovative design, not a "clone" of anything and deserves better treatment. For the record, we offer a 5 year warranty on all Riverhead instruments.

Thank you for the opportunity to comment on the review.

David Rothfeld, President
PR1MO, inc.
U.S.A. Riverhead Distributor

Dear Marcus Afridi,

First of all, you implied that the magazine should feature songs that kids are familiar with, rather than what they've been featuring. Well, that's why you got *Hungry Heart*. Second, *Killing Floor* is as much a piece of history as a '57 Les Paul. Most rock kids need some kind of insight into the greats of the past. Thirdly, you wanted to know who Steve Morse was??? Where have you been the last four years??? Next you'll be asking who Andres Segovia, Chet Atkins, Les Paul or Joe Pass is. Why don't you get a copy of any of the albums by the Dregs. You would probably dismiss them as junk, because they're over your head. Next time, Marcus, open your ears, expand your mind and put your brain in gear before engaging your mouth.

Dale Sandifer
Tylertown, MS.

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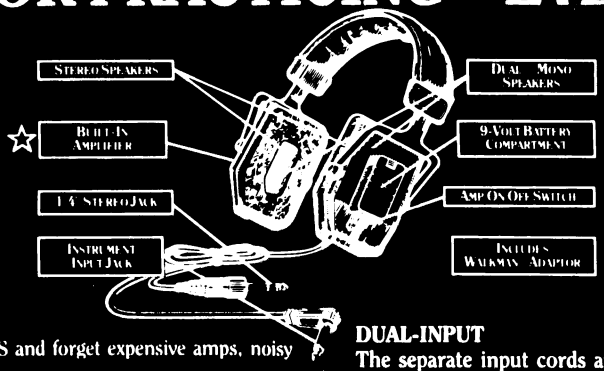

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Guitarist

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On the Road part 2

OPEN EARS

by Steve Morse

One thing to remember if you have an opening act, is that they'll always start late and end late. There seems to be a long-standing tradition that people will expect the show to start late. I don't believe that that's true, but a lot of people sustain that theory by starting late.

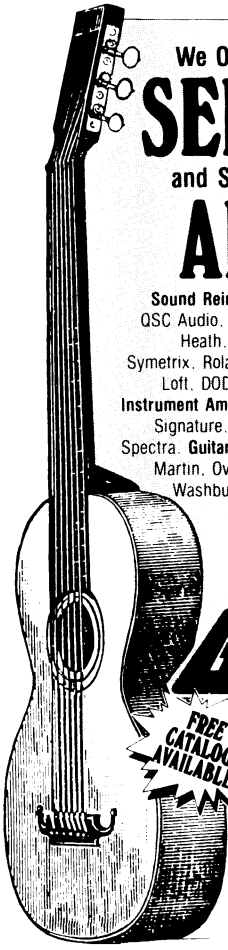
If there are two separate bands, there will be quite a bit of equipment moving or channel switching in the p.a. You'll see one guy up there tapping mikes and checking them to make sure that's what's labeled at the board. This is essential to do but it shouldn't take 45 minutes, which it seems to. Usually, what is happening in between bands is that so-and-so isn't ready backstage or else so-and-so hasn't arrived yet! We have a good crew and the equipment change is done quickly and one guy does the mike-checks out front while the other guy brings the guitars out, tunes them and brings a few drinks up. I've been amazed at the wait sometimes, but more often than not the wait is the club's policy. They tell us, "We don't want you to go on until 12:30." They want to sell drinks. They're paying you a set amount and they get more money if they can make you wait to play. It's kind of sad, but true, that alcohol subsidizes a lot of traveling groups. We've never been in the group of rock stars who play those big arenas. By and large we've inhabited the showcase club that also sells beer, wine and alcohol. As a result, some concessions are made to the selling of these substances.

If you took a show that costs $1,000 to produce in a showcase club, and put it in a theater, it would cost more to produce that show than the gross from selling out the showcase club. As a rule of thumb, the band in the club gets about one-quarter of the gross percentage that a band in a concert hall gets. I'm talking about the percentage of the ticket dollar. Say sixty-cents on the dollar goes to a top arena act, while twelve cents on a dollar goes to the band that plays the small theater. The difference is staggering. That's why you don't see that many bands going for the thousand seaters, especially when there's union labor involved.

On the subject of wear and tear on the road, let's begin with amplifiers. If you've got cases with padding for everything, even if you *use tube amps*, you can expect something like 100 gigs with no problems. But you have to carry a set of tubes, at least one of each type. If you've got three amps, that doesn't mean you've got to carry three different sets of tubes. Just carry one set of tubes that you can interchange. Most people get around that by carrying an entire extra amplifier head. If you're doing it on a budget you may want to find a way to hook your stereo rig up through one amp. Just know in advance the way to get the delay through one amp using both cabinets. In a pinch I've put all my effects in line and forgotten the stereo. If your budget allows, an extra amp and cabinet would be the best.

Having an extra cabinet means using a lot of space and lugging extra weight. What we used to do in the Dregs was keep one of each speaker type in a box. This means you can't just go up and switch the speaker in the middle of a song. If you have a speaker that goes out in a cabinet, the best thing to do is switch the mike to a different speaker and make sure it's not near the broken speaker, and keep playing. Then when you get a break, put in the new speaker. The best thing is to have another whole cabinet to plug into, but most stages don't allow for a lot of extra equipment sitting around. Most bands don't allow for a lot of extra equipment to be bought and carried around. One extra cabinet that everyone can use is about the most I recommend. If you have two guitars and a keyboard, try to find one cabinet that all three can use. We usually have a couple of 12" and 15" speakers in cardboard boxes. We keep them in the truck where they won't have to be moved all the time. Of course, at every gig you have to have the truck near the stage or loading door.

If you don't push your speakers too much, they won't ever blow. A lot of people prefer the lightweight speaker that comes in a famous English amp. But those don't last very long. The cure for that is to move up to a premium speaker of greater weight. Of course, having them in plywood cabinets is always preferable to pressboard, both for the sound and the durability. You want the heaviest speakers that your budget can allow. As a rule of thumb, the heavier the magnet, the bigger the voice coil and the more heavy duty the speaker. Generally, if you use one or two 4 × 12 cabinets for every 100 watt amp and the speakers are good quality, you won't blow any speakers. That configuration spreads out the load. If you've got four 25 watt speakers going into a 100 watt amp, keep plenty of spares nearby. If you have four 150 watt speakers for one 100 watt amp, you can pretty much not worry about it. Stay tuned. End of part 2. ■



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BA SECRETS

Sounds
by Bill Sheehan

Bill Sheehan is bassist for the East Coast metal band, Talas, who have two albums out on Important Records. Sheehan has also performed with UFO and the Michael Schenker Group.

Let's do some right hand tapping that brings out harmonics. Fret the D and G strings at the 7th fret, then with your right hand tap both strings simultaneously 2, 3, 4, 5, 7 or 12 frets away. The placement of your tapping fingers is important. Remember to tap on the fret itself and not in the fret, as you might do with regular right hand tapping. The tap should hit the strings and fret wire and bounce off completely. Your hand should be loose, like a drumstick on a skin. You can also tap above the neck as well, you just have to find the right places. On a P style bass one place for tapping could be on the forward edge of the bridge pickup, where the string meets the pickup. The edge of the G and D string pickup should give you an octave harmonic to the fretted notes on the 7th fret. You can start at the bridge and go right up the neck and find tapped harmonics. Tapping the frets or above them, on open strings, sounds a bit like a flanger. I use a variation of this to start the tune *High Speed on Ice*. In my right hand I use a pick because it sounds more percussive. With my left hand I start at the nut of the A string and slide up in time, just barely touching the string. I use my finger over the neck instead of the normal fingering position. When you wrap your hand under the neck your fingers curve. When you go over the neck they are straight and you can reverse bend them. The reason for doing this when you want harmonics is that if your finger is curved, too much skin can hit the string.

Here's another fun sound with which to experiment. I got this from the sounds that come just before Greg Lake's guitar solo in *Take a Pebble* on the first ELP album. The notes are open A string, D string 2nd fret and G string 4th fret. What you have to do is scrape up the strings with your fingernail. The riff goes from string to string like this: A, D, G, D. Emerson did this by scraping the piano strings with a feather. I got this together because I'm so used to playing in a three-piece band, where you have to mimic things all the time. Try it yourself and see what you can come up with on the bass. ■

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GUITAR SECRETS

by "Buck Dharma"

New Scale Shapes

In the last few months I've noticed that Steve Morse and Elliott Randall have talked about how they warm up. I'd like to get in on this one. When I warm up I practice chord shapes going up in 4ths. Just as important, each series of two notes on a string usually starts with your pinky. Let's start in C. Your pinky is on the 8th fret high E string, followed by the index finger on the 5th fret. It's 8th to 5th on the B string as well. Then on the G, D and A strings you play the notes on the 7th and 5th frets. The low E string mirrors the high E with the notes C to A on the 8th to 5th frets. You should recognize this as a pentatonic scale.

The second shape is in F. The notes are played on the high E string, 8th to 5th fret, B string 8th to 6th fret, G string 7th to 5th fret, D string 7th to 5th fret, A string 8th to 5th fret and low E, 8th to 5th fret. Remember to use the idea of four fingers, four frets on all of these shapes, so the 8th to 5th fret combinations would be played by your pinky and index fingers.

The third chord shape is based on a B♭ chord. This one starts with your pinky on the 8th fret high E and goes to the middle finger on the 6th fret. The B string is also 8th to 6th frets. The G and D strings both have notes played on the 8th and 5th frets. The A and low E string have the 8th to 6th combination used on the high E and B strings. This form is a great behind-the-position blues for playing in C.

This last set is based on an E♭. It starts on the 8th fret C note, just like all the others, but this time you will use your ring finger. Then go to your index finger on the 6th fret. Now it's your pinky on the 9th fret B string and your index finger on the 6th fret. Here we have a shift back to your pinky on the 8th fret G string, followed by the 5th fret. On the D, A and low E strings it's 8th to 6th frets.

Now you can do all four shapes in a row, starting with C♯ in the 9th fret. Try and work this all the way up and down the neck. It does wonders for the pinky, because, as you can see, you're almost exclusively leading with the pinky. When you're playing songs or solos you rarely lead with the pinky. The only musical context in which this would really sound good is if you had a song that went up in 4ths. But as a warm-up and practice exercise it's hard to beat. Besides working the heck out of your pinky it also forces you to familiarize yourself with these other shapes, which come in very handy for improvisation. You may find yourself in a certain place on the neck where you usually don't play and one of these shapes is always appropriate. ■

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DUES

rock climbing

by Twisted Sister's Mark "The Animal" Mendoza

A lot of bands, the minute they hit a wall, they go, oh man, this is not worth it. People do not keep a focus, do not keep their heads on straight about the down part. The downs really hurt you. But you gotta survive, go right through it and say there's gotta be a reason this happened, let's use it in the best possible way we can and just go on.

One particular record label decided they wanted to check out Twisted Sister, so they made us rent the big room at S.I.R. at noon and set up our whole stage production—sound and lights, dry ice and all. We used our full crew. So this person came in on his lunch break and we had to act as if we were playing in front of 10,000 people. My lead singer had to rap as if he were rapping to 10,000 people instead of three people sitting on a couch in front of us.

We were going to do eight to ten songs, but at the beginning of the fourth song, the guy just got up and walked out. I mean there was zero contact or

IN THE LISTENING ROOM

Jake E. Lee

Few rookie guitarists were scrutinized as thoroughly as was Jake E. Lee when he joined Ozzy Osbourne as the permanent replacement for Randy Rhoads. Now we thought it only fair to give him a shot at putting some of his brethren under the microscope. So naturally we put him In the Listening Room.

Musical selections by John Stix

1 *Maniac Depression* from **Black Sheep**, by Jan Hammer/Asylum GE-173

Jake: Was that Jan Hammer? He is pretty clever at making a synthesizer sound like a guitar. He had me fooled until I heard the solo, and since I used to be a big Mahavishnu Orchestra freak, I recognized his phrasing. I didn't like it. I don't see the sense in redoing a song unless you're going to be doing something different with it. It doesn't have the same fire in the performance that Jimi Hendrix had. Technically, Jan is good. I've never heard him write anything that I particularly like. It's hard to judge someone who is doing almost a note-for-note copy of another song. If you play classical piano you do note-for-note copies of songs but you always try to interpret it your own way. I guess he did the same thing but he didn't improve it. It was pretty boring.

2 *Shapes of Things* from **Victims of Change**, by Gary Moore/Mirage 90154-1

Jake: A+ solo. I love Gary Moore's playing. He's one of the best out there now. He's got a lot of feeling in his playing and his technique is there. It's a good thing he's not a real handsome guy or he wouldn't give any of us a break. After all I said about the lameness of doing a cover, *Shapes of Things* is such an old song that the original production is outdated, and anything you do today will make it sound better. He's got the feeling and the passion in there. I don't know how it would stand up if you had never heard it before. I've always loved Jeff Beck's version and I like this even better. I think *every solo I've heard Gary* do is fantastic. Feel is first and foremost in any solo. Yngwie Malmsteen is someone who is all technique but I don't hear any fire in his playing. That fire is in everything Gary does.

3 *Killer* from **Hot Shot**, by Pat Travers/Polydor 422-825 581-1

Jake: It sounded old. I don't know if it

politeness. The least he could have done was to stick around for ten minutes, or say, okay guys, I've seen enough. There was not one phone call after that. We had to be ready to do a full show for this guy at noon, and he just walked out.

We also did demos, and went down the usual route of making a demo and sending it to every record company. From the ones that gave us a reply it was, "You guys are a waste of time. We wouldn't have anything to do with you." Secret Records was the only label that said maybe. The president of the label flew over from England and saw us give a concert at the Poughkeepsie Civic Center, and he wanted to sign us up. The Exploited was the only act on the label that was at all big. It was the tail end of the punk thing over in England—we were their only heavy metal act. We knew it was a small step, but it was the only thing we had to go with and we thought we could use it as a tool to get to the next step.

They flew us to England to record the album and to play a few short dates. We were supposed to go right back before Christmas, to prove our credibility in England and Europe. We were going to play 12 dates there, all sellout gigs. And then the record company went broke and pulled all the money out from underneath us. We said, here we are, we worked for this for years and now it's being pulled out from under us. We have no record company, no nothing. But instead of sitting around and weeping, we pooled everything we had. We went to everybody we knew, including some club owners, and borrowed many thousands of dollars and brought ourselves over there.

Because we believed in ourselves enough to say it's worth it, we will be able to pay it back, we took a chance. It cost nearly $40,000 to stay over there for those two weeks and play those gigs on our own money. Unless you play huge gigs you lose money. But it's a lucky thing we did that, because in the two weeks we were over there we did a TV show called ***The Tube***, which Phil Carson from Atlantic Records saw, and that was the key to the next step. So the minute you let your problems hold you back, that's the minute you should say I don't belong here anymore. We always took everything and said there's got to be a reason to go forward. And if we hadn't done it, Phil Carson would not have been sitting in front of his TV set and seen us and said, "Those guys are incredible. I don't want to meet them. I just want to sign them up." ■

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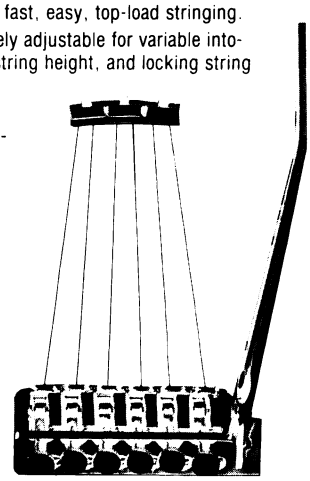

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is old or not but I didn't like the song. It was a riff song and the riff was a pretty mediocre riff to base a song around. The singer sounded pretty good but the song sounds 10 years old.

GUITAR: That was 1984 Pat Travers.

JAKE: Jesus, I don't believe it! That's surprising. His old records sound better than that. The drums don't sound good and the guitar sound is too dry. The vocals sound like they were recorded halfway decently, but none of it sounded that good. The guitar playing was competent at best. I'm not a big fan of slide guitar playing anyway, unless it's played a little differently, like Beck does. This was pretty standard playing.

4 *Love Child* from **Balls to the Wall**, by Accept/Portrait BFR 32241

JAKE: That was Accept. That's a riff song that I like because it's a good riff. I don't like the singer that much, because he's mostly screaming. I love the riff and he's got a great guitar sound, one of the best I've heard recently. I wish I could get a sound like that. It has a lot of bite and it's still fat sounding. It seemed like it covered a wide range when actually it's mostly mid-range. On the solo itself he starts an idea, finishes it and then goes to another idea. It's almost like four or five solos put together. It wasn't one long solo. I don't know if that's good or bad. I like what he's doing. He's fairly modern in style compared to Pat Travers. It's also a bit classical sounding. I give the solo a B or B+.

5 *Electric Bird Song* from **Electric Rendezvous** by Al DiMeola/Columbia PC 37654

JAKE: That was Al DiMeola. It's weird because I was all ready to hate it. I used to hate Al DiMeola. He was another one of those guys who I thought was all technique. I never heard any passion in his playing. But that wasn't bad, in fact, it was a pretty good solo. That song was just kind of a jam and I don't like fusion like that—that *Return To Forever* thing. The melody wasn't all that happening. This was more like a funk jam. The Mahavishnu Orchestra was almost classical in the way the tunes built up. Chick Corea was more jamming and being tricky with notes. But there was feeling in this solo and a nice selection of notes. It was a little off the wall and I like that. He didn't resort to being Mr. Technique. I haven't heard him in a long time, so maybe I disliked his playing all this time for no reason. In fact, when I got this tape for free I threw it out the window. I didn't give it a chance. Maybe I should have. ■

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ON SONGWRITING

RICHARD THOMPSON

by Bruce Pollock

Long a secret treasure of folk devotees—who remember him from his Richard & Linda Thompson days, and further back, from his Fairport Convention beginnings—and great song aficionados, who revere him for such stalwart examples of the genre as the scarifying *Wall of Death*, the blissful *Just the Motion* or the wrenching *A Man in Need*, Richard Thompson, with the release of Across a Crowded Room, his 9th album, may at last be in a position to capitalize on a current trend, rather than being a lone beacon in the foggy night. Joining contemporaries like Big Country, Aztec Camera, R.E.M., the dBs and U2, Thompson's intelligent, guitar-oriented folk/rock seems on the brink of another renaissance, with Thompson heralded by one and all as its spiritual leader. Whether or not that prediction comes to pass, he was still entertaining and insightful as we spoke about his favorite subject.

I don't think it's always necessary or pleasant, or even interesting to sing about your own life. Most of it is pretty boring. It's nice to take as your material what you see in other people, what you read in the papers, what you think about the government, and to dramatize it and mediate it, fantasize about it and turn it into something that's a story. It's not that I have a fear of revealing myself, it's just more interesting to use symbols, or a third person. Those are the songs that last. I used to listen to a lot of Scottish ballads—I still do. I think they're probably among the finest songs in the English language. The language is tremendously distilled. You may have a simple love song, but the way it's described, the way it's veiled, is what gives it its power. I could put a lot of feeling into a song when I'm performing it, but I couldn't say it's literally my experience. It has to be broader to be of interest to other people. It has to be a more complete picture of life.

PROCESS

The editor Gordon Lisch said that being creative means you have to keep your shop open. When things come along you have to get them; if you miss them they just never come back. I'm pretty open about half the time. If I see something on the street, I'll write it down. If it's a melody I'll write down the notes and it's usually close enough for remembering a tune. For some reason I never use a tape machine. I probably should. Often sounds are what trigger music for me. You might hear a gong or a steel rail, the sound of the sea. You have the song in your head before you ever have a lyric. I think that sound is something I try to reach for but never quite attain. Once it's on record it's something else. I often see a song first being performed on stage, with instrumentation. I write stuff down mostly on

acoustic guitar. It's easier to imagine a band playing something on acoustic than it is just playing electric guitar on its own. So I hear the sound of the song; I don't really know the title yet, but you can hear the totality of it. I don't know the details yet. The real struggle is trying to find out what the details are. I like to take advantage of a kind of keyhole effect, where you look at a large subject like you're looking through a keyhole, so you're describing a small part of it and you're suggesting everything else. In a way that's the best use of a three-minute song. I like that kind of discipline.

I think, generally, it's best to finish a song in one shot, if possible. If you know you're not going to finish it you can draft something rough. Sometimes you can really finish one verse and you kind of know you're going to get the other verses without too much trouble. When I have a deadline that's the time I finish things off. I write a lot of stuff on deadline.

My favorite thing is titles. I write lots of titles. You can imagine such wonderful things just from the title that you don't always get when you write the song.

WORK

It's hard to convince people that you really are working when you're staring out the window. I don't have a room I work in. I'd like to have a room. After the next platinum album I'll have a room. What I usually do is go out. I walk or drive. I also like to sit in cafes; they're like a second office. The other thing I try to do is to go away somewhere. To finish this last album I went up to this very small cottage that a friend of mine let me use in a fishing village in Scotland. It was October/November and there was nothing to do. You're in there, you've got plenty of coal on the fire. If you want to walk, you're at the ocean. The sea is two yards from the house.

Getting started is the hardest part. Everything about songwriting is difficult except the actual writing itself, which is almost automatic. Sometimes, if I'm stuck, I just play the guitar, which is another string to the bow. I'll forget about songwriting and play some scales. Or you can play an instrument that you don't play, like a concertina, if you're trying to break out of a certain pattern. I write most of my stuff away from an instrument. I can hear whole arrangements that way.

SONGS

If a song has real value it'll grow with you; it won't drag you back. A song can have enough in it that you can interpret it in different ways, or be happy about singing it in completely different sets of circumstances, or under different conditions. But I can't think of any songs that I really get constant satisfaction out of playing for more than a year without giving them a rest. And it's nice to discover things on the back kettle that you might have forgotten about for a few years. I'm planning to do *Did She Jump or Was She Pushed*, which Linda used to sing. I might do *Walking on a Wire*. There are songs that people always ask for, like *End of the Rainbow*, which Elvis Costello performs sometimes. I think it's too gloomy to play. I don't want to play a really depressing song. People always ask for it and I wonder why, unless there's a kind of cathartic effect.

You need some sort of reaction, some sort of feedback, because a song has to be communicated. It's not something you stick in a museum. You have to have a reaction to know if something was communicated. The reward for me is performing a song, playing a few notes on the guitar that moves someone. Sometimes the whole audience claps. Sometimes just one person comes up after a concert and says 'You know I really appreciated this particular sentiment.' That means a lot to me. That is communication. ■

ROCK! ROCK! (TILL YOU DROP)

Long power chords start this song off with a grand opening, almost classical in approach, and lead us to believe we are in for a very "serious" listen. Wrong. When Riff B comes in you know this is a rockin' song by anyone's standard. In order to play it well you must pay special attention to the "feel" or "groove." Practice playing Riffs B, C and D with a metronome set on 144. Play them steadily and with conviction, making sure you do not rush. Here is where the "feel" comes in. It is a matter of feeling you are playing a phrase of music, not merely disconnected notes, and also that the rhythm is so in time or in the "groove" that the music practically plays itself. Play these riffs forever with the metronome and you will achieve ultimate grooviosity.

At Riff E you can pluck the open A string with your fret hand so that the pick hand has only to manage the whammy bar.

When going from the chorus to verse three, notice that Guitar I is now notated above the vocal staff and Guitar II is notated in the guitar staff playing fills.

The guitar solo begins with a series of pinched notes. Using your picking hand, strike the string with the tip of the pick and the side of your thumb simultaneously. This produces a slightly muted and pinched harmonic effect. On the 3rd bar of the solo, two leads overlap for two measures. At the 5th bar the new lead which began at bar three continues the solo to its end. The riff that starts on the last 16th note, two bars from the end of the solo, to the 3rd beat of the last measure, is struck only on the first note. The rest of the notes are hammered.

Three bars before the final chorus, the harmonic on the D string is played with the tremolo bar making short dips just before each downbeat so that the feedback notes come up on every beat throughout those three bars.

In the 6th, 5th and 4th bars from the end of the song, notice how the power chords slide without being struck. To achieve this you must hold your hand down tightly, sustaining the chords until the moment they are to be slid into the next chord, then struck where indicated. The feedback in the last two bars of the song is produced by switching your toggle switch back and forth.

Peter Seckel

NO ONE LIKE YOU

It's still a surprise to hear a song open with a bold guitar solo—and the guitar harmonies give it that much more of a twist. When working this out on two guitars, be intent on synching up the lines carefully, especially the closing phrase involving the sixteenth note pull-offs and bends. If executed deliberately and equally, you'll get a nice effect.

For the arpeggiated chords during the verses, think of a piano—sustain the chord tones as long as possible, emulating a sostenuto pedal.

The guitar solo should be fun to tackle. It's logical, falls under the hand well, but parts of it may be challenging. Be sure to get a good grip on the strings, especially for the fast bends in XVII (17th) position. Strive for accuracy in rhythm and intonation.

Finally, I suggest when working out the quintuplets and sextuplets that you tap out the rhythm first, (try to get it up to tempo) then get the notes under your hand—very slowly at first, gradually stepping up the tempo. It wouldn't hurt to study the recording as well. This is a methodical way of approaching any difficult passage for the sake of fully under-

standing the musical phrases. After all, it will be your interpretation, so don't just play notes, make music.

Kenn Chipkin

HEARTBREAKER

The tune begins with the signature riff (RIFF A), which is doubled by the bass after the first two bars. In the verses, the rhythm guitar (which is doubled by a second rhythm guitar) is very sparse, leaving room for John Paul Jones' big bass chords. At the end of the first verse, notice the change to 5/4 to accommodate the syncopated figure.

In the bridge, the signature riff is played over three different chords, modulating in whole steps from C to D to E. The guitar and bass are playing virtually the same thing until the 7th bar where the rhythm guitar breaks into chords, and the bass plays a descending line that is a staple of 60's British rock. These are joined by a short single-line guitar part which plays off Robert Plant's vocals.

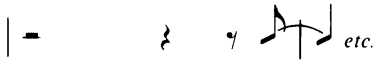
The solo guitar section begins with Page using pull-offs on the G and D strings, and the repeated riff utilizes the bending of the G string from behind the nut; use the first three fingers of your picking hand to pull the string towards you (without pulling it out of the slot). This section is labeled "Very freely," so there is no strict rhythm; use the rhythm notation as a guide to the phrasing. This solo (and the next solo) is based on A Pentatonic minor, A Pentatonic Major, A blues scale, and A Dorian (all with the use of passing tones).

In the double-time section, notice the artificial harmonics Page uses to spice up the rhythm guitar, before moving into a line that is half played in harmony. The solo in this section is full of classic Jimmy Page riffs, such as the repeated figure in bar nine. In bar 16, the lead guitar and the two rhythm guitars are playing very simple parts, creating a very dense sound. Notice the bar of 6/4 preceding the final verse. At the end of this verse, watch out for the changes to 7/4 and 5/4 to accommodate the repeating of the syncopated figure. Tap it out with your foot or count it out slowly to get a firm grip on it, before working it out with a band.

Andy Aledort

HEAVEN'S ON FIRE

Heaven's on Fire is an example of how a good rock song can be very simple to play. The intro and the verse are played by two guitars with the basic root-fifth-root power chords, except where Riffs A, B and C come in. Here, one guitar plays the power chords while the other plays Riff A a la Chuck Berry, and then accentuates the bass note movement with single notes and some bends at Riff B. The first chord we hear in the intro starts on the upbeat of the fourth beat of the measure and is tied to the first beat of the next measure. This is called an anticipation. Count out the measure like this:



Hit the chord on the "and" of four, and then hold it through the first beat of the next measure. This figure occurs many times thoughout the song.

The characteristic Kiss sound in the chorus is the slide from the Bb5 to the C5 chord which serves to enhance the vocal.

The bridge has a tricky chord slide in the 3rd and 4th bars. Make sure you hold the Bb5 and A^5 chords down tightly, since it is harder to slide a chord down the neck than up.

The instrumental solo works well because of the contrast between the single bass note figure and the high arpeggiated chord. This arpeggiated figure is harder to play than it sounds. Practice it very slowly at first, and then build up to speed.

If you are looking for an easy song to work out with a band, this might be a hot one.

Peter Seckel

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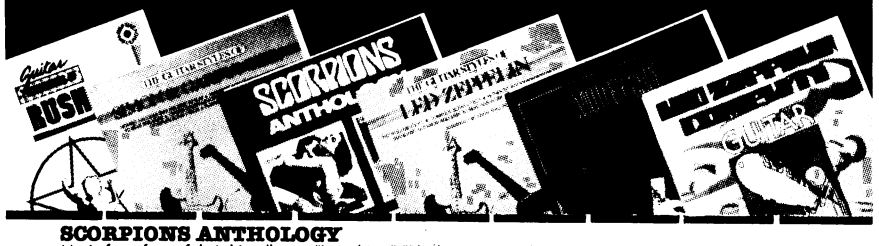

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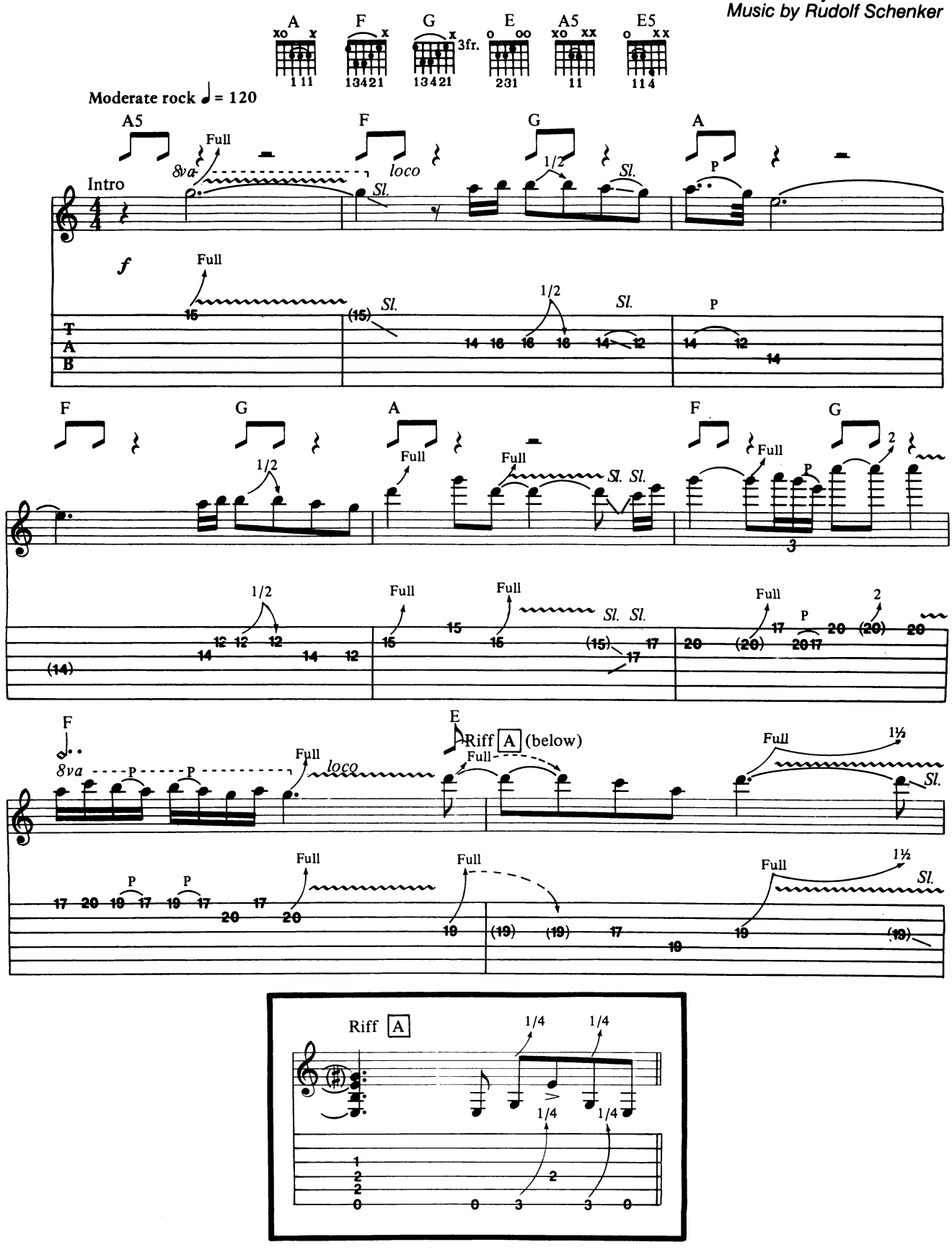
TABLATURE EXPLANATION SEE PAGE 104

NO ONE LIKE YOU

As recorded by Scorpions
(From the album BLACKOUT/Mercury 818885-1)

Words by Klaus Meine
Music by Rudolf Schenker



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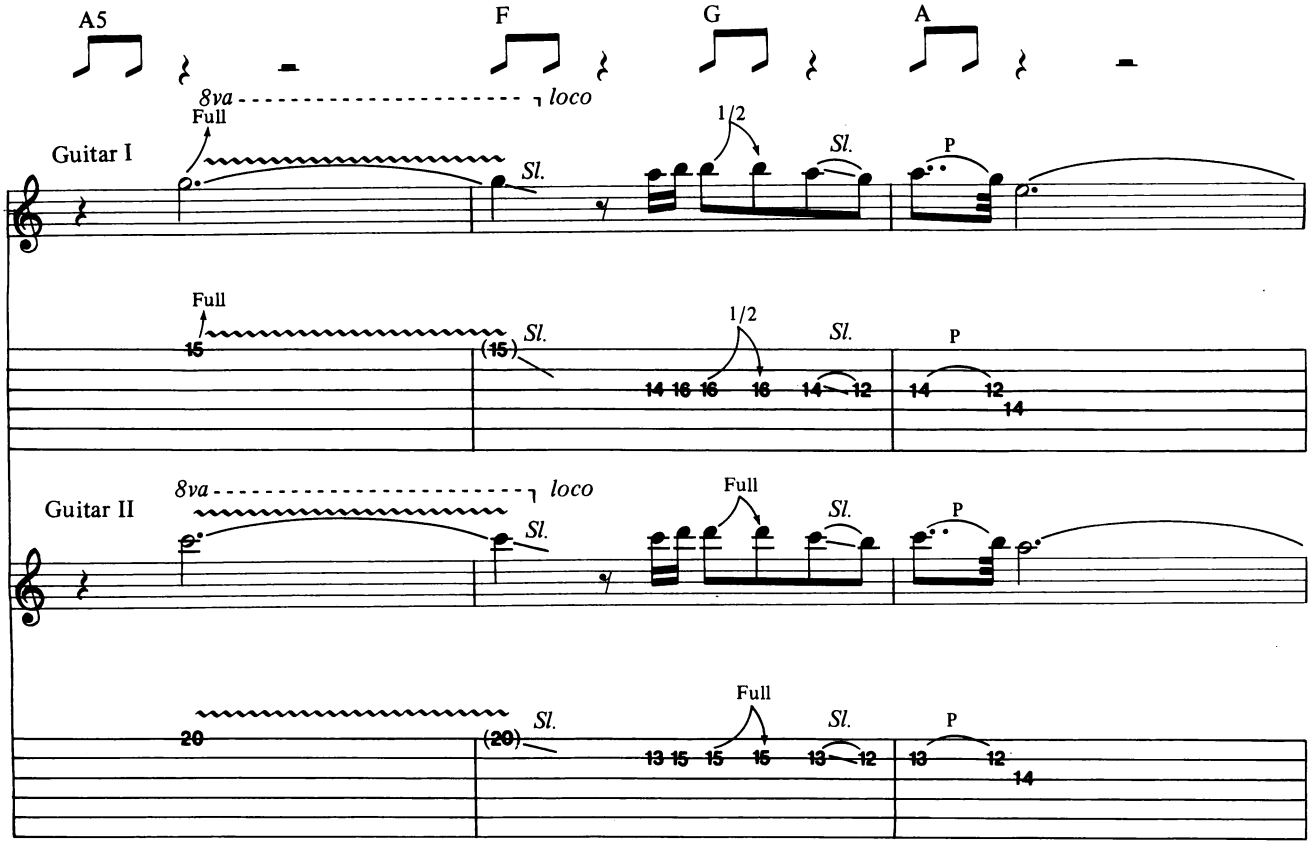
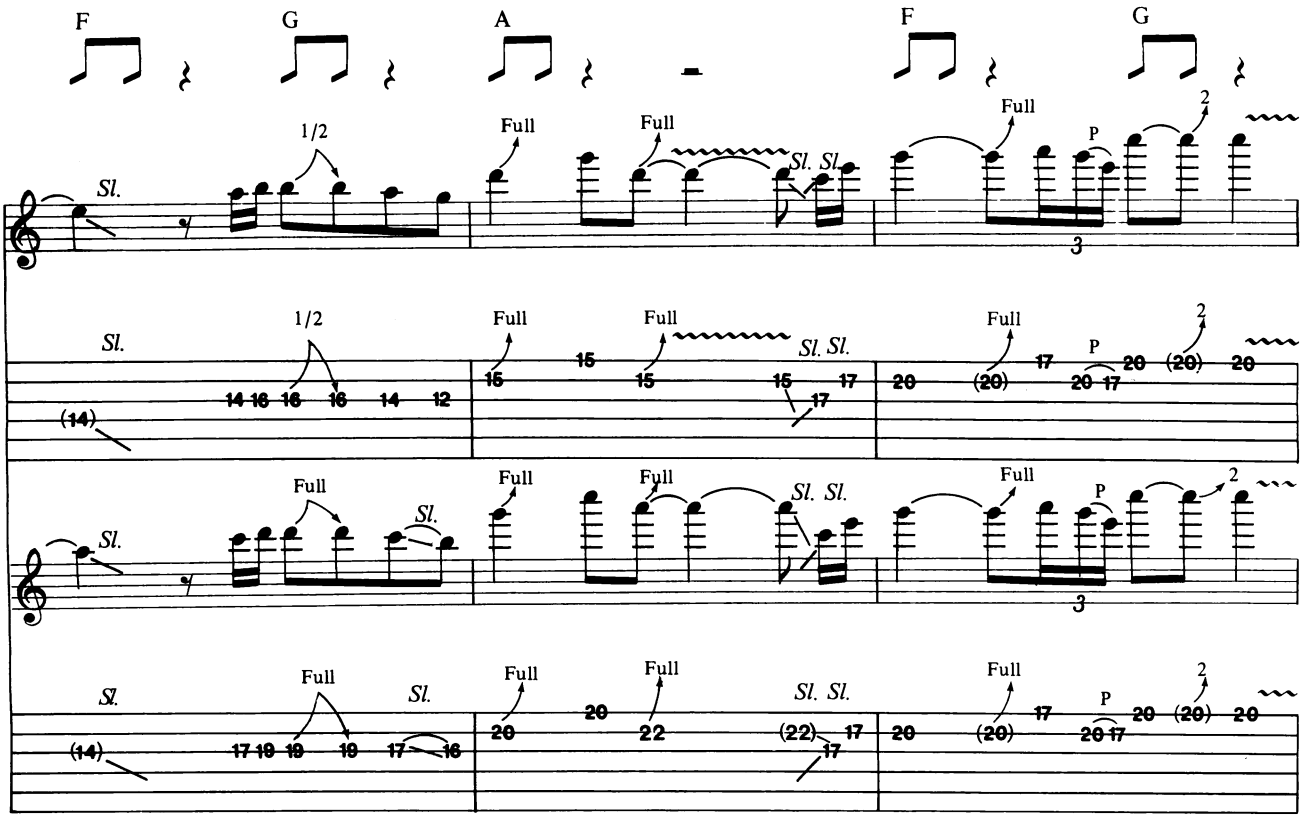
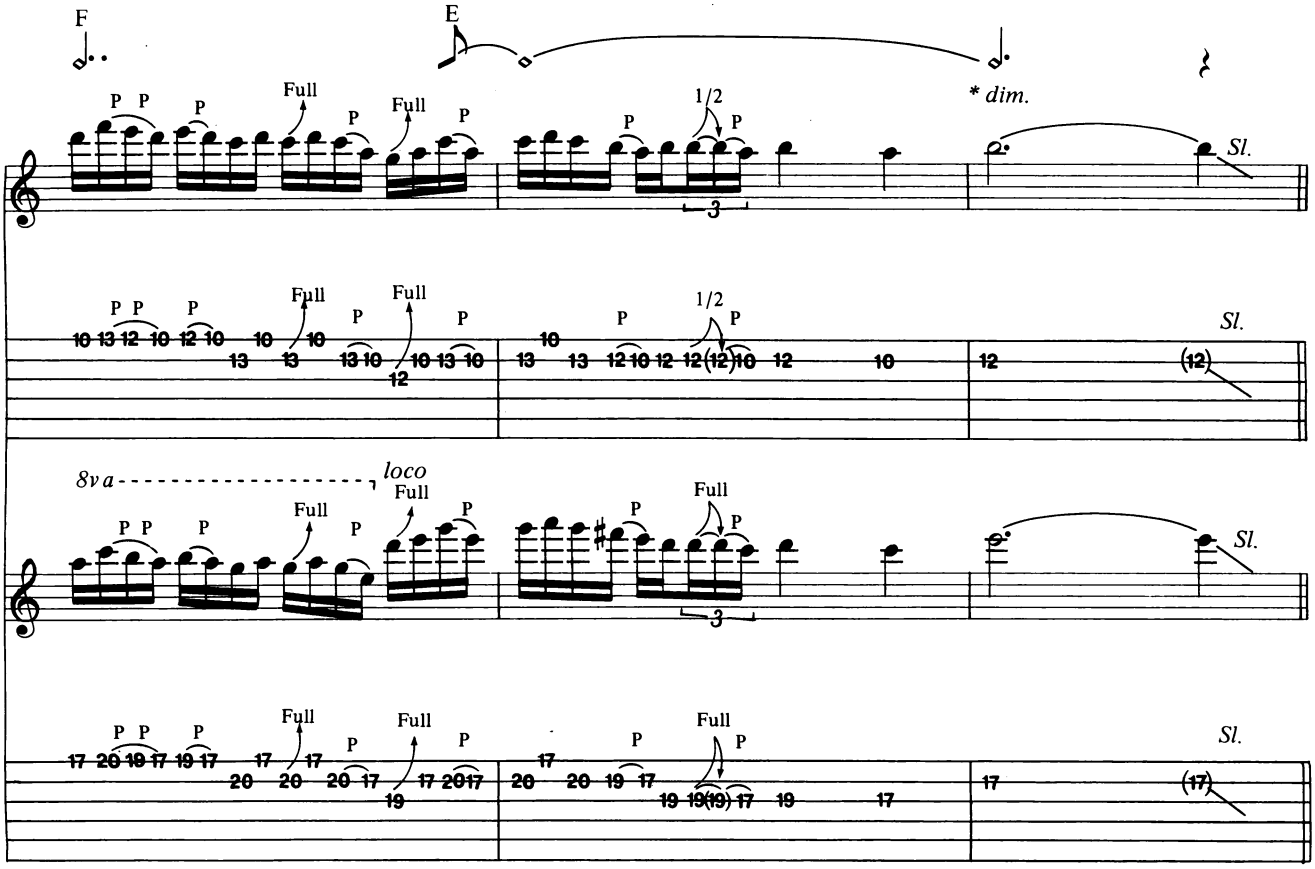
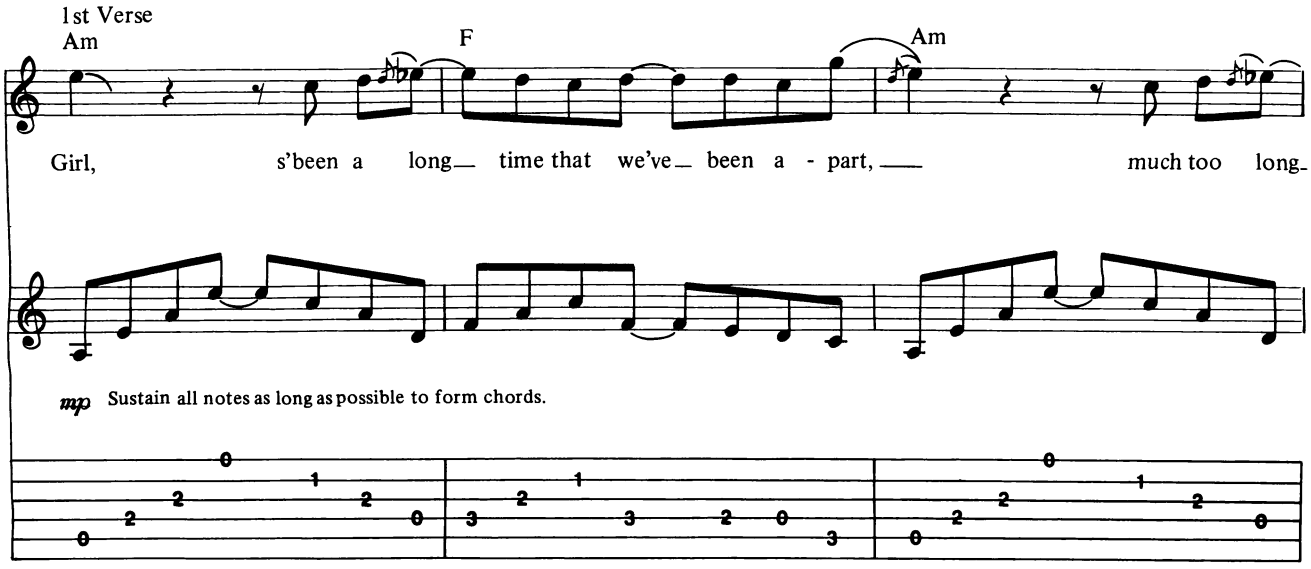
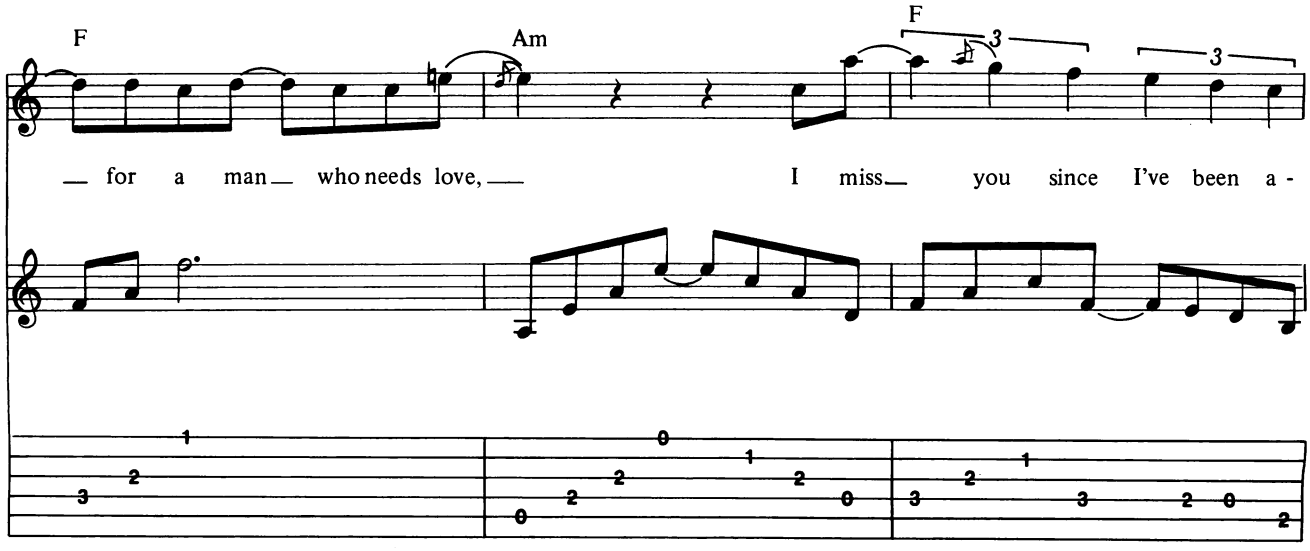

A5
F
G
A
8va
loco
Full
Guitar I
Sl.
1/2
P
Guitar II


F
G
A
F
G
Sl.
1/2
Full
P
2
3

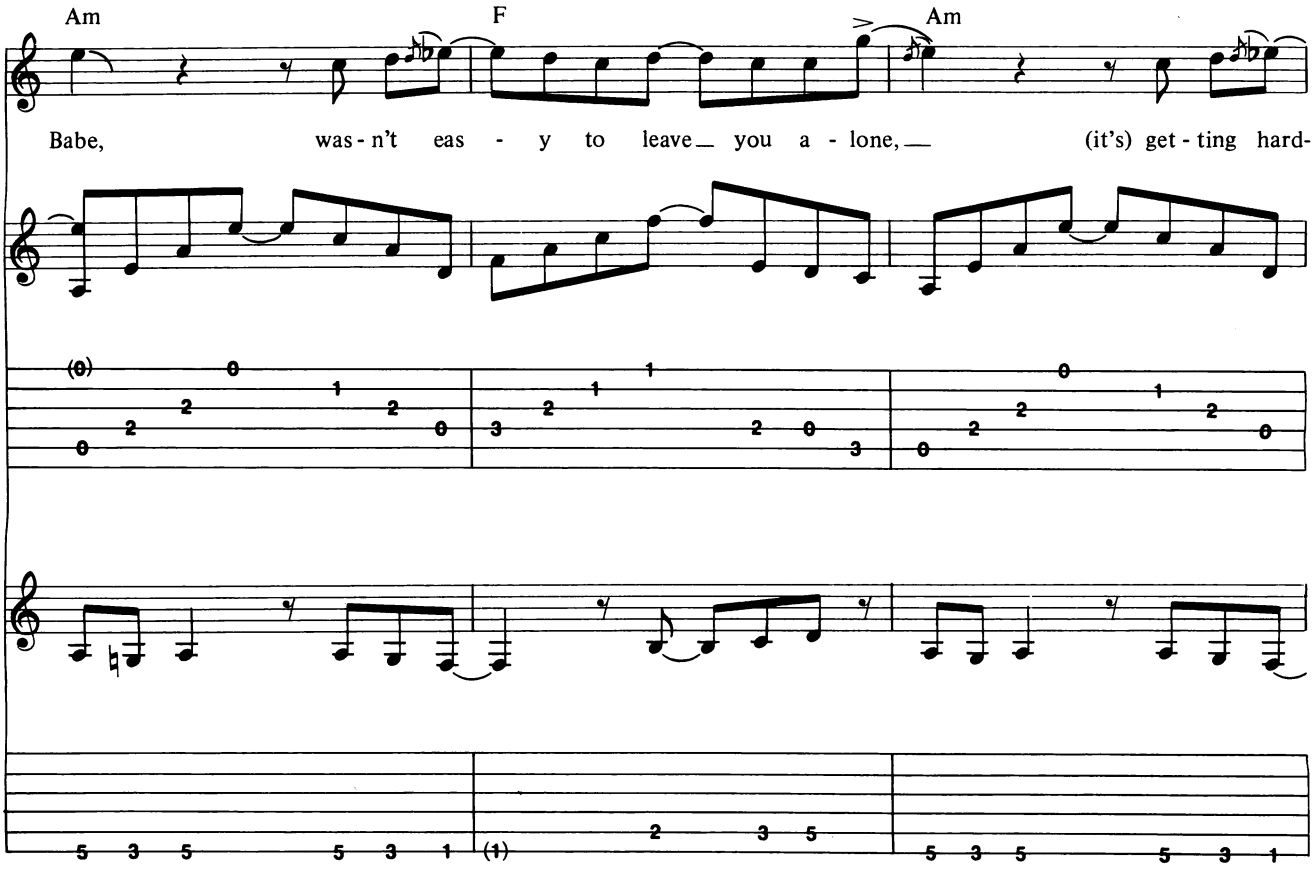


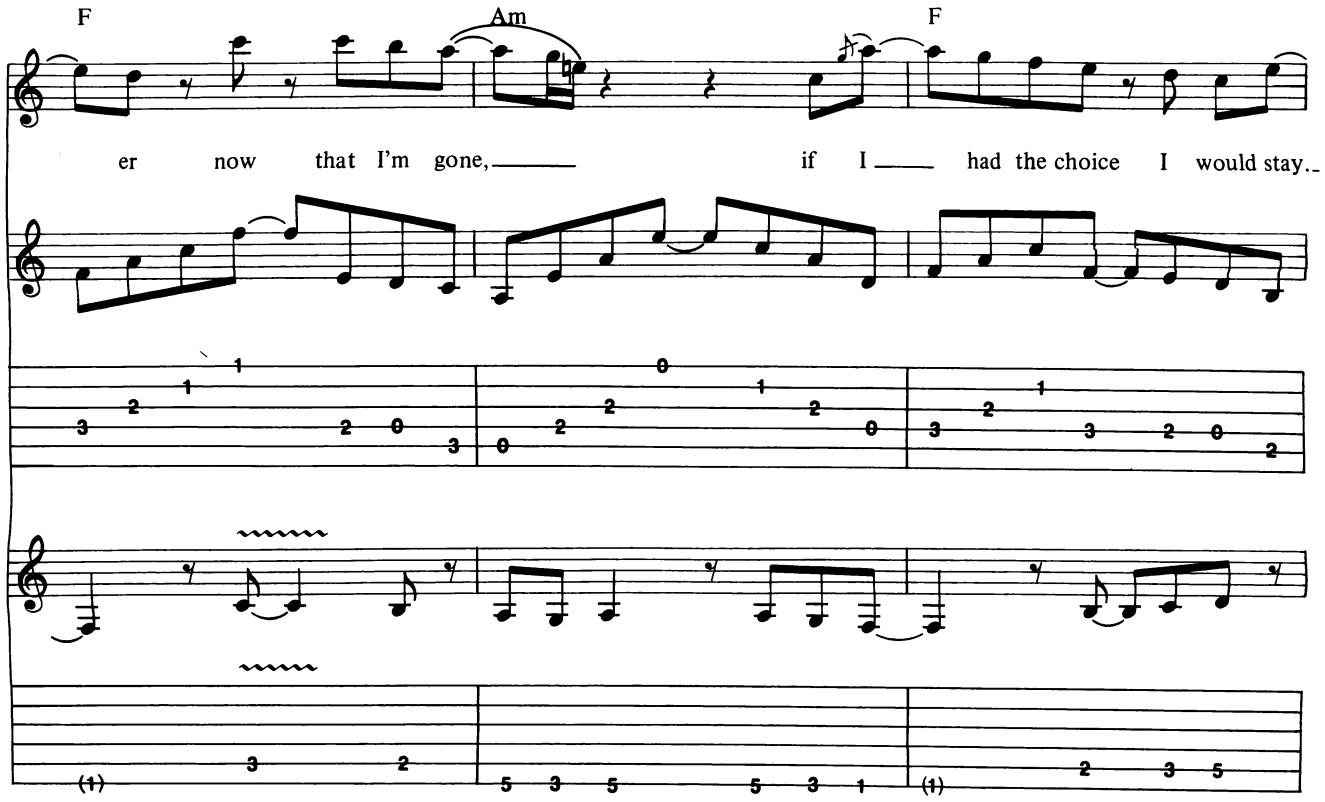
*Use volume control for dim.

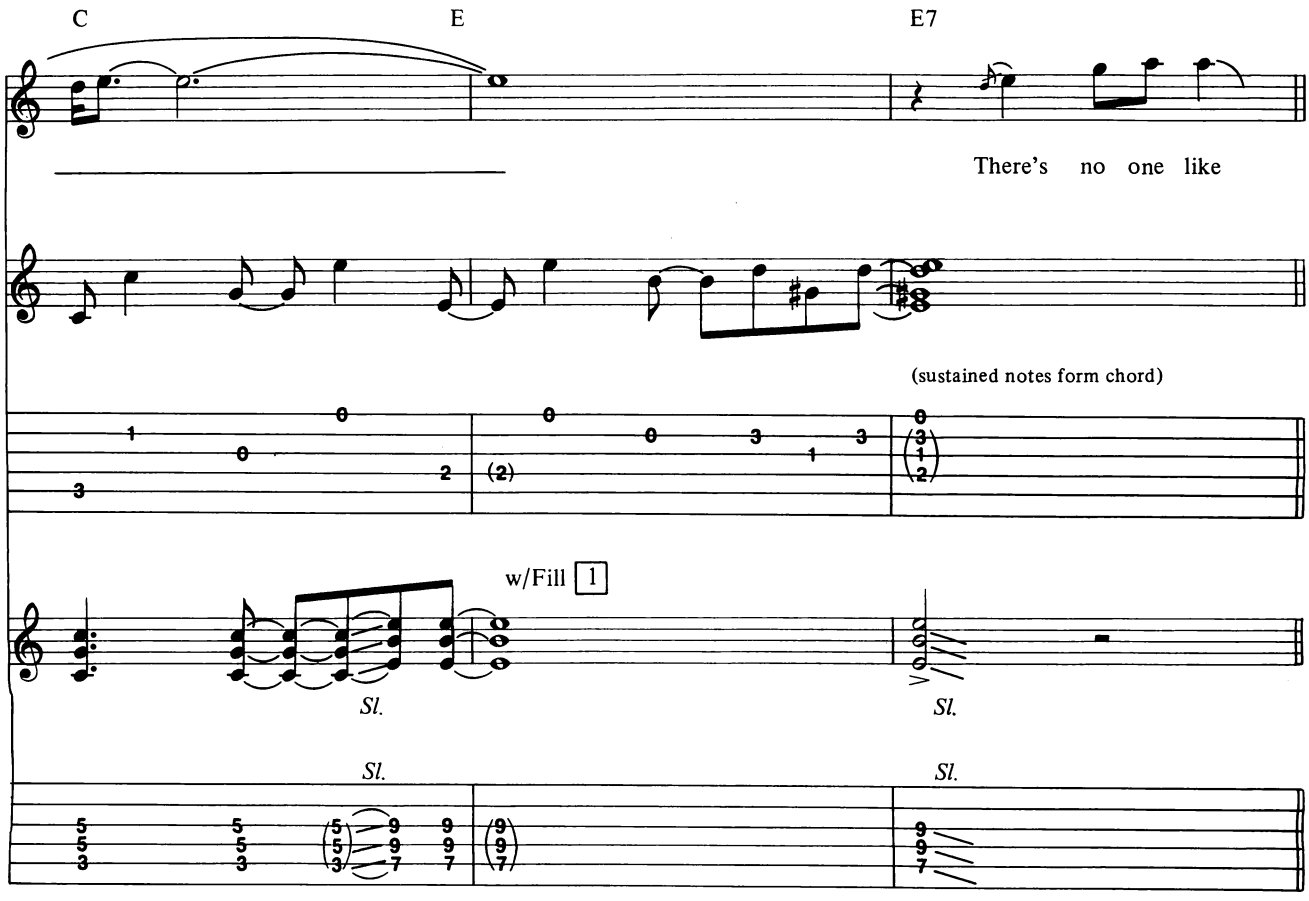


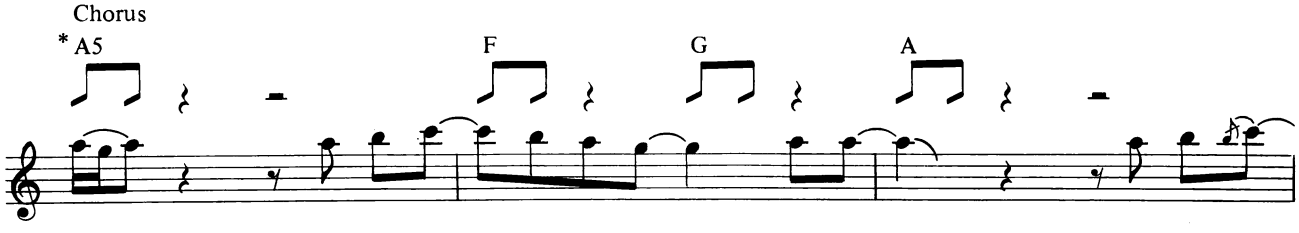

F
Am
F
3
3
for a man who needs love,
I miss you since I've been a-

C
E7
way.
(2)
Guitar II
f
Sl.
Sl.

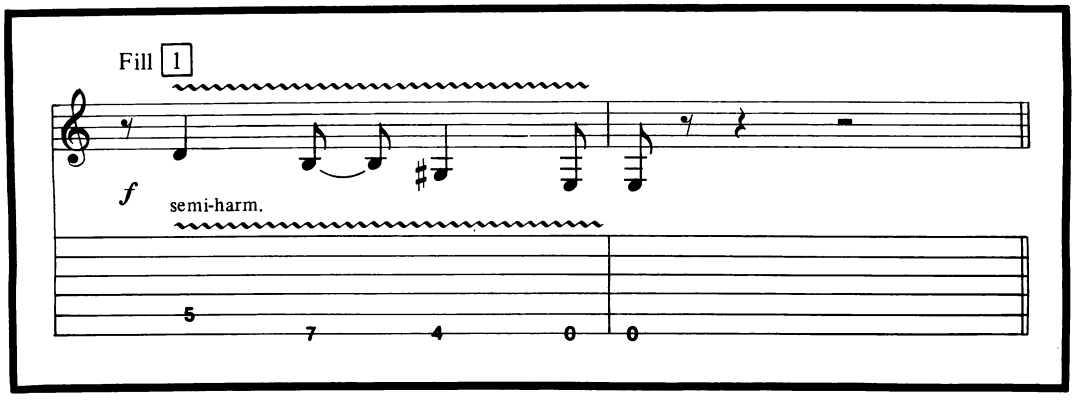

Am
F
Am
Babe, was-n't eas-y to leave you a-lone, (it's) get-ting hard-


F
Am
F
er now that I'm gone, if I had the choice I would stay.





* Doubled by 2nd rhy. guitar



F G A F G

ine the things we do, I just wan - na be loved by you.

F E Riff A1 A5

No one like you! I can't wait

Full P Full A.H. Sl.

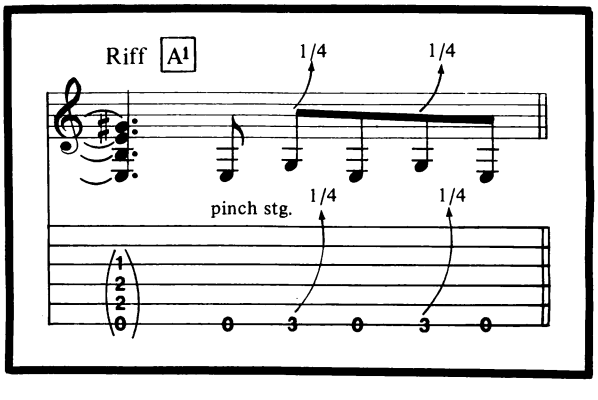
Full P Full Hold bend A.H. Sl.

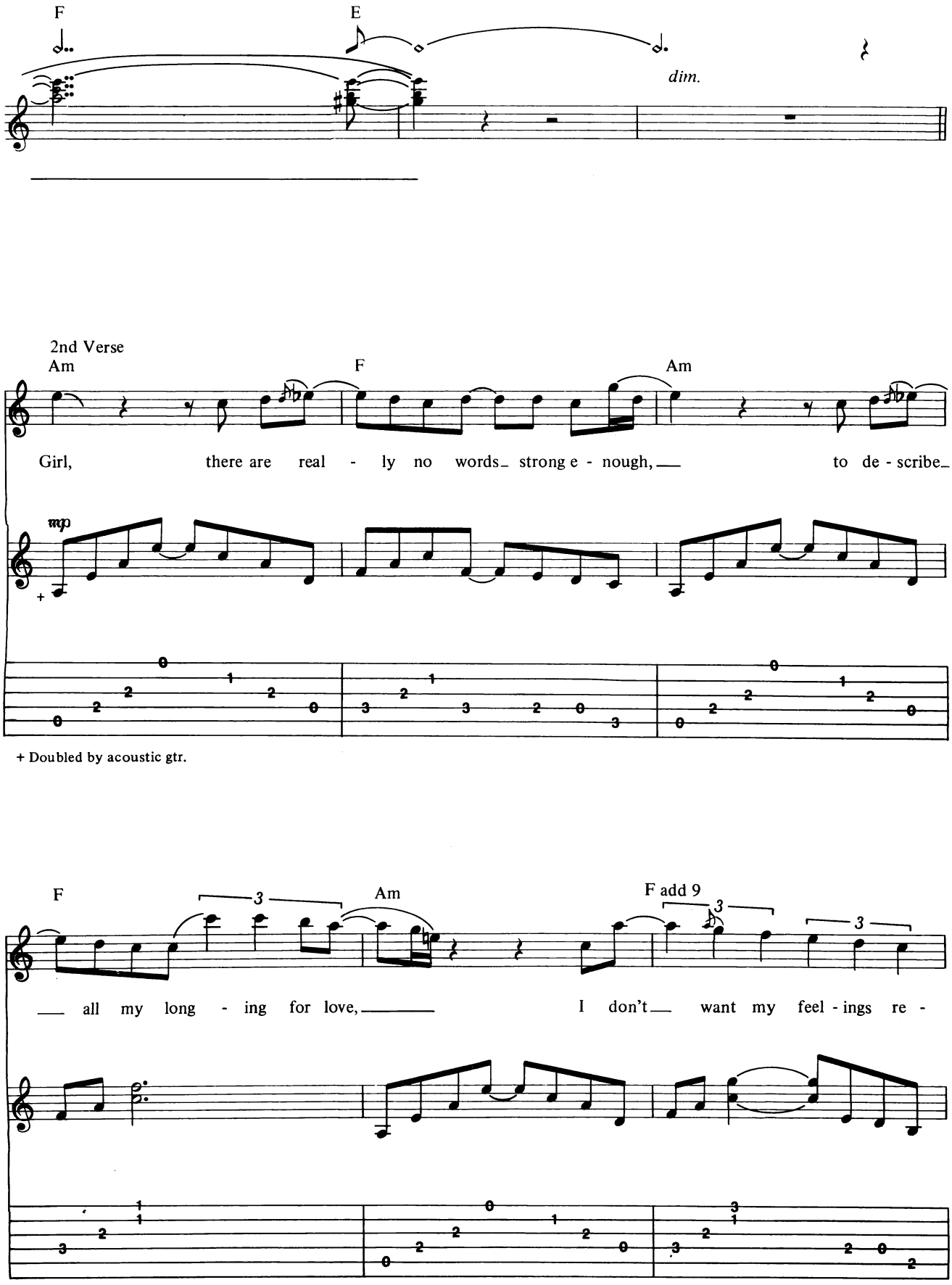
F G A

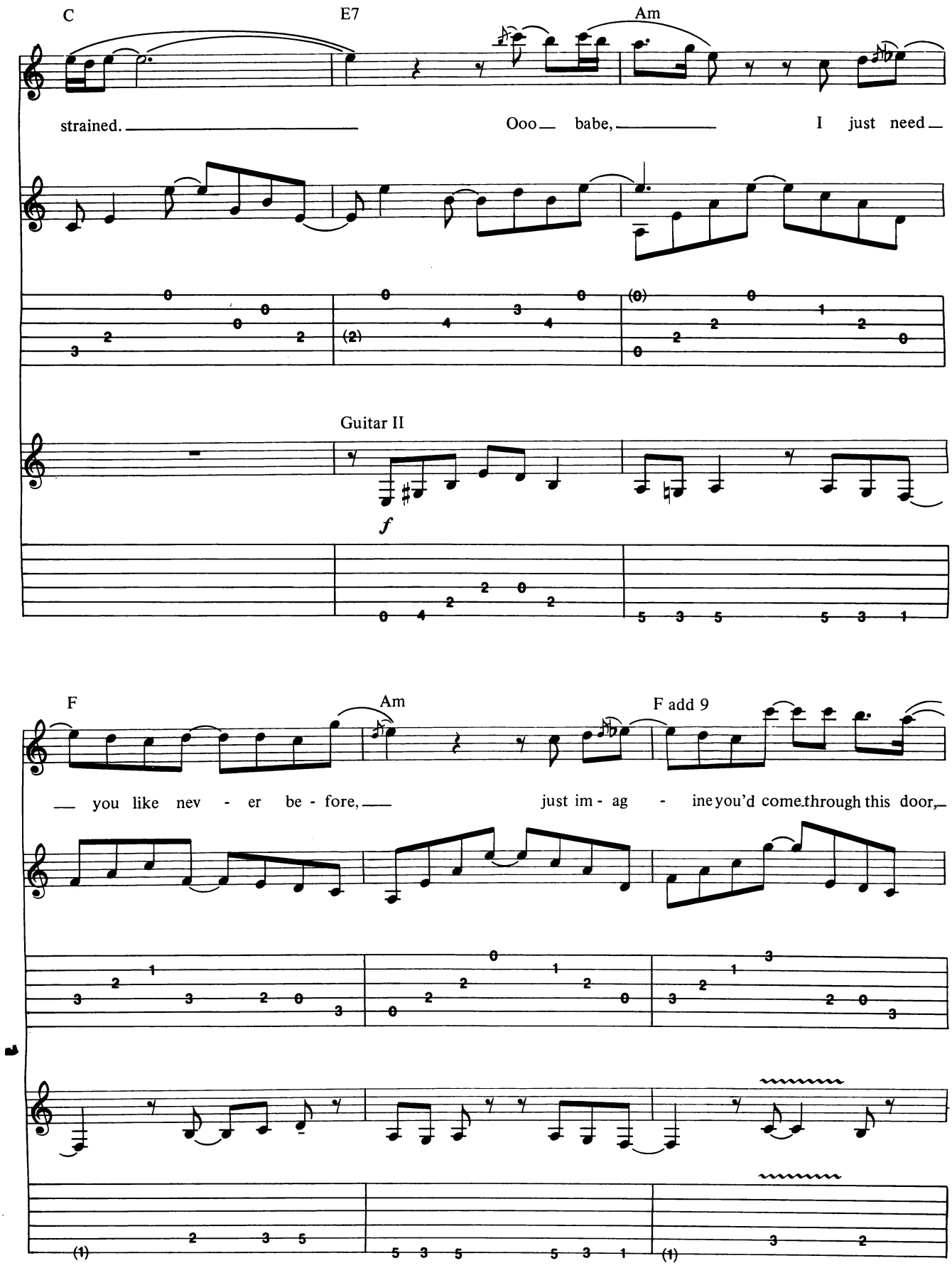
for the nights with you, I im - ag -

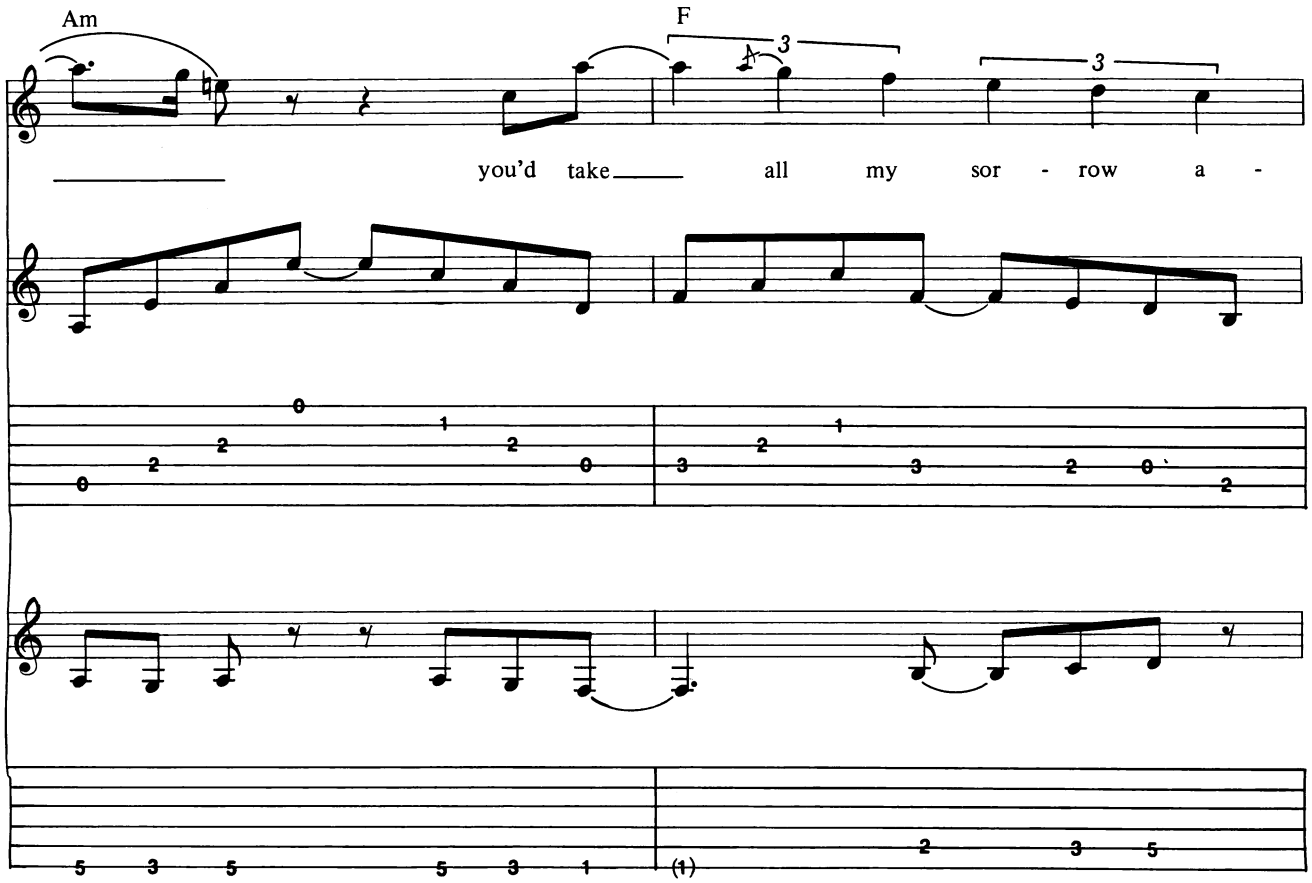
F G A F G

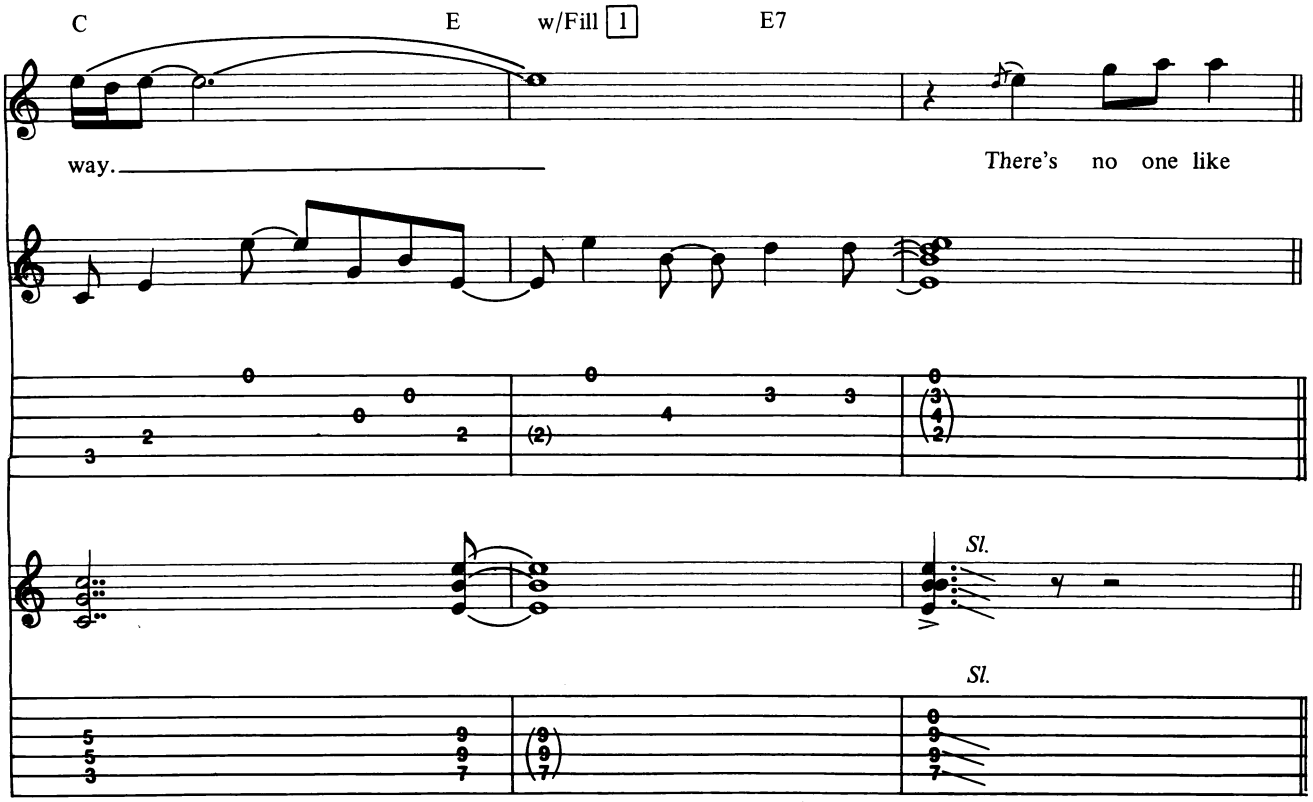
ine the things we do, I just wan - na be loved by you.

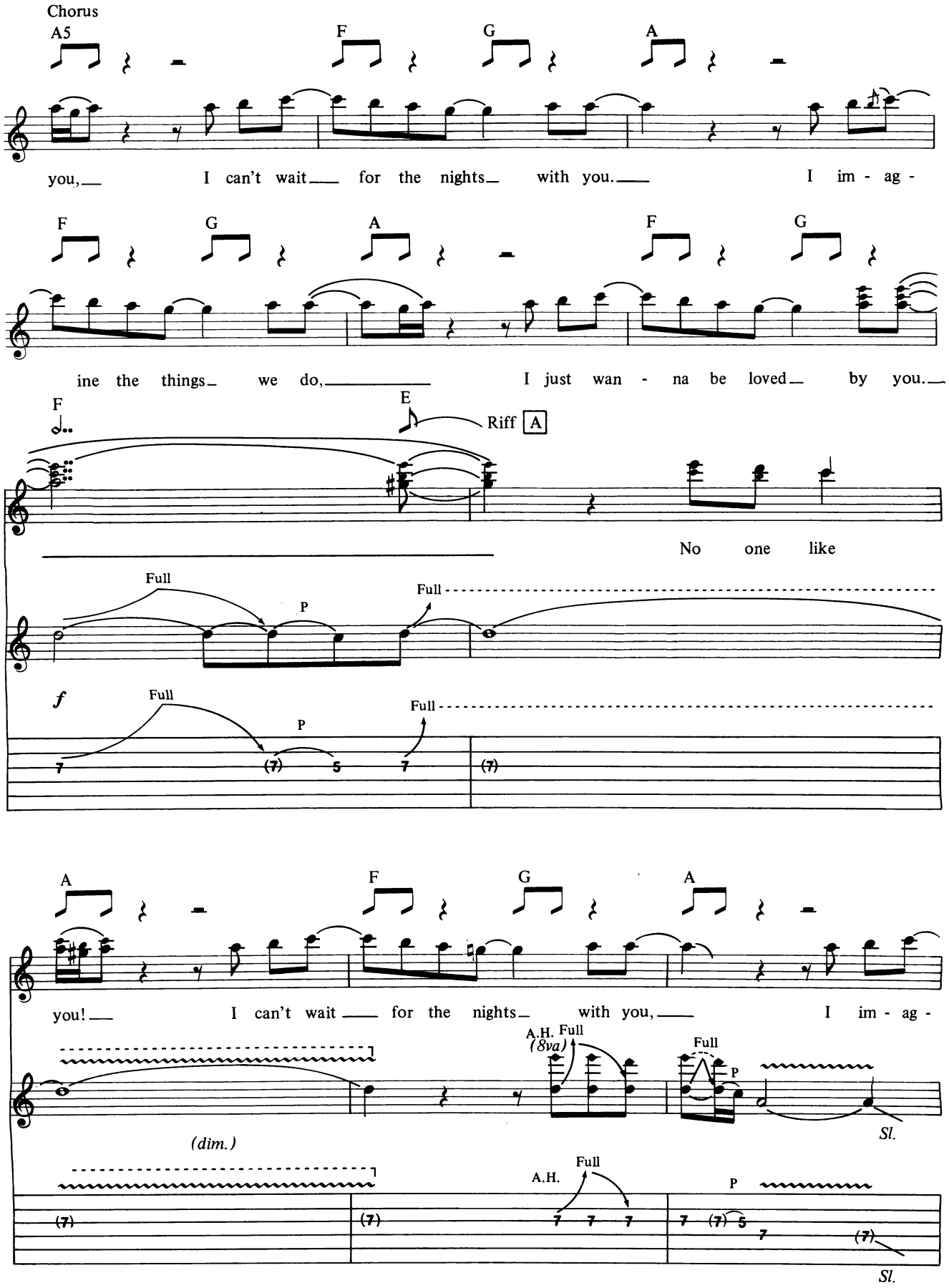


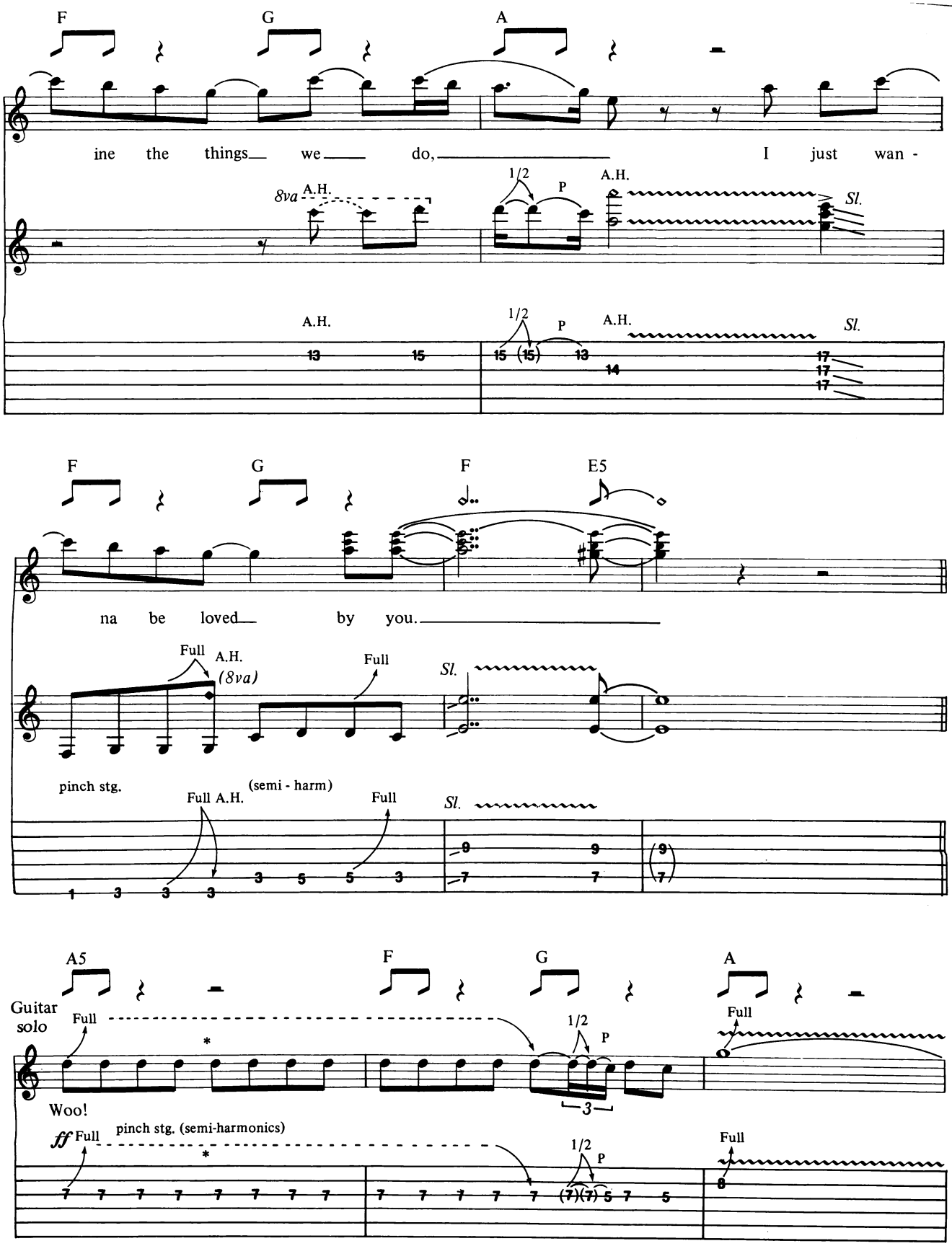

F
E
dim.
2nd Verse
Am
F
Am
Girl, there are real - ly no words strong e - nough, to de - scribe
mp
+ Doubled by acoustic gtr.
F
3
Am
F add 9
3
3
all my long - ing for love, I don't want my feel - ings re -

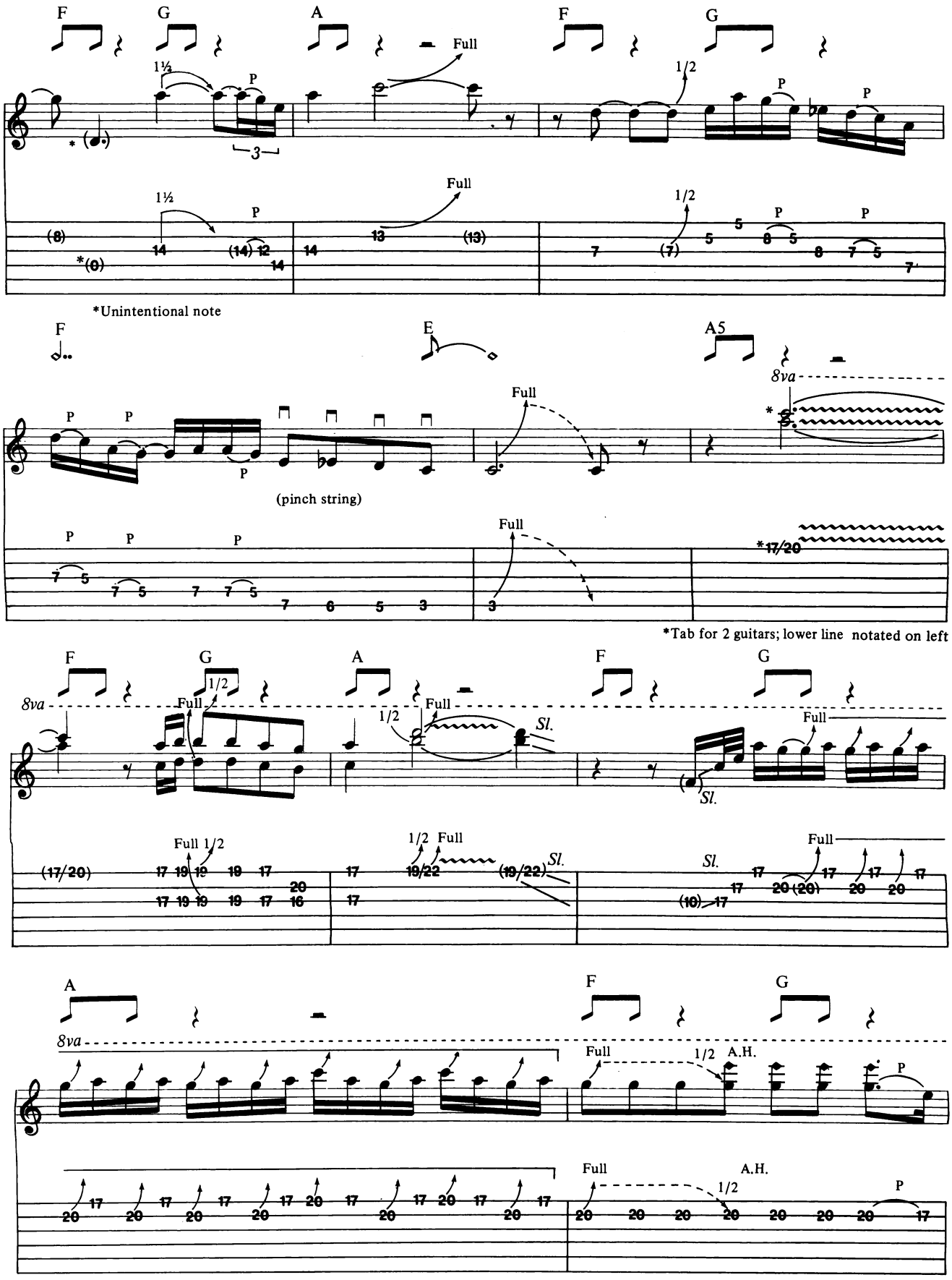

C
E7
Am
strained.
Ooo babe,
I just need
Guitar II
f
F
Am
F add 9
you like nev - er be - fore,
just im - ag - ine you'd come through this door,

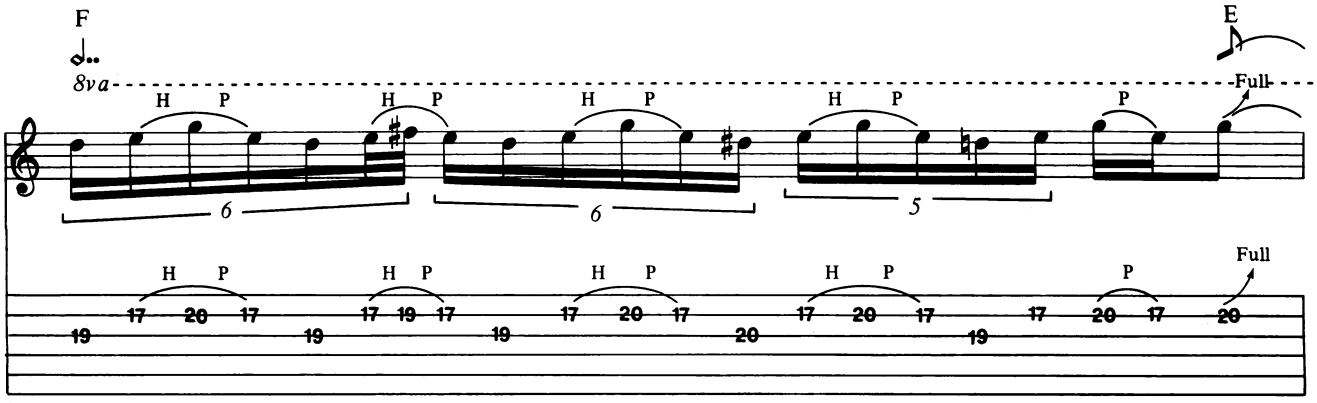

Am
F
you'd take all my sor - row a -

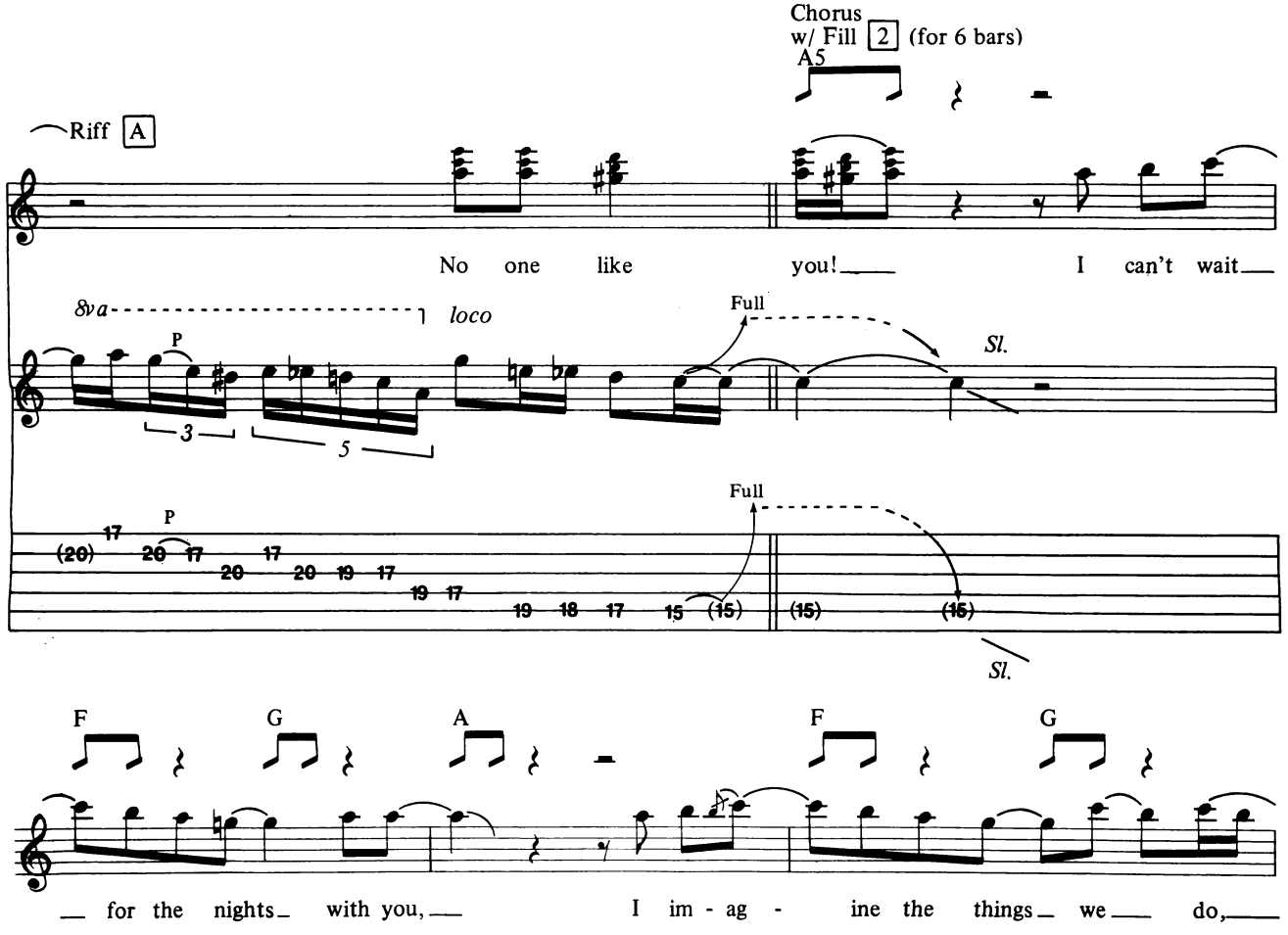

C
E
w/Fill 1
E7
way.
There's no one like
Sl.
Sl.

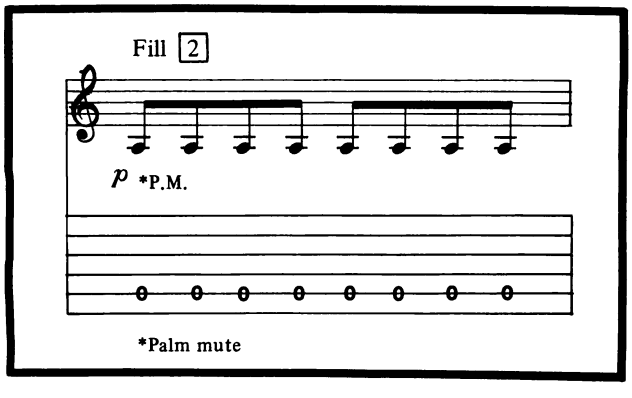

Chorus
A5
F
G
A
you, I can't wait for the nights with you. I im - ag -
F
G
A
F
G
ine the things we do, I just wan - na be loved by you.
F
E
Riff A
No one like
Full
P
Full
f
Full
P
Full
A
F
G
A
you! I can't wait for the nights with you, I im - ag -
A.H. Full
(8va)
Full
P
(dim.)
Sl.
A.H.
Full
P
Sl.

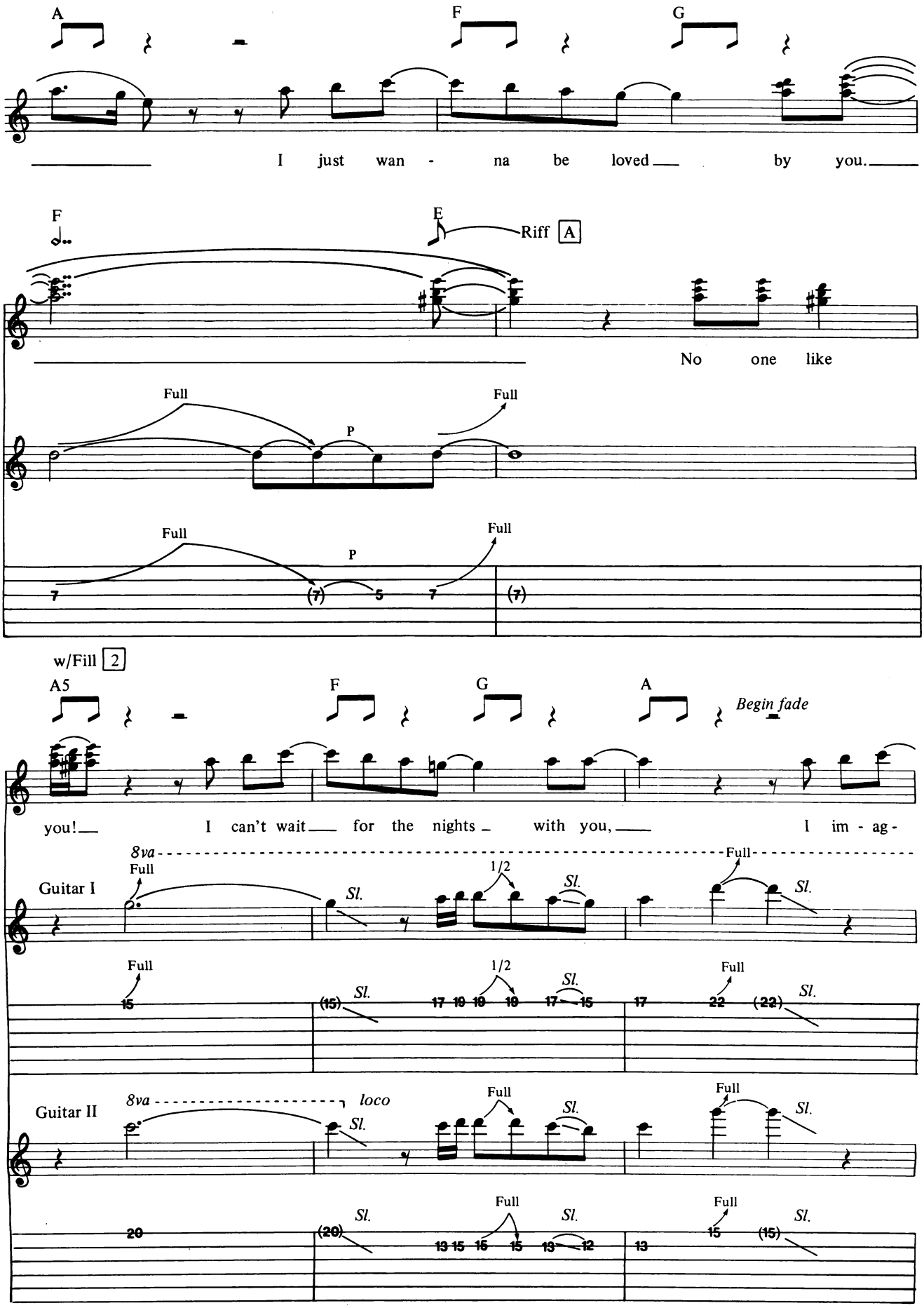

F G A
ine the things we do, I just wan -
8va A.H.
1/2 P A.H. Sl.
A.H. 1/2 P A.H. Sl.
F G F E5
na be loved by you.
Full A.H. (8va) Full Sl.
pinch stg. (semi - harm)
Full A.H. Full Sl.
A5 F G A
Guitar solo
Full 1/2 P Full
Woo!
ff Full pinch stg. (semi-harmonics)
1/2 P Full
* Slowly release bend

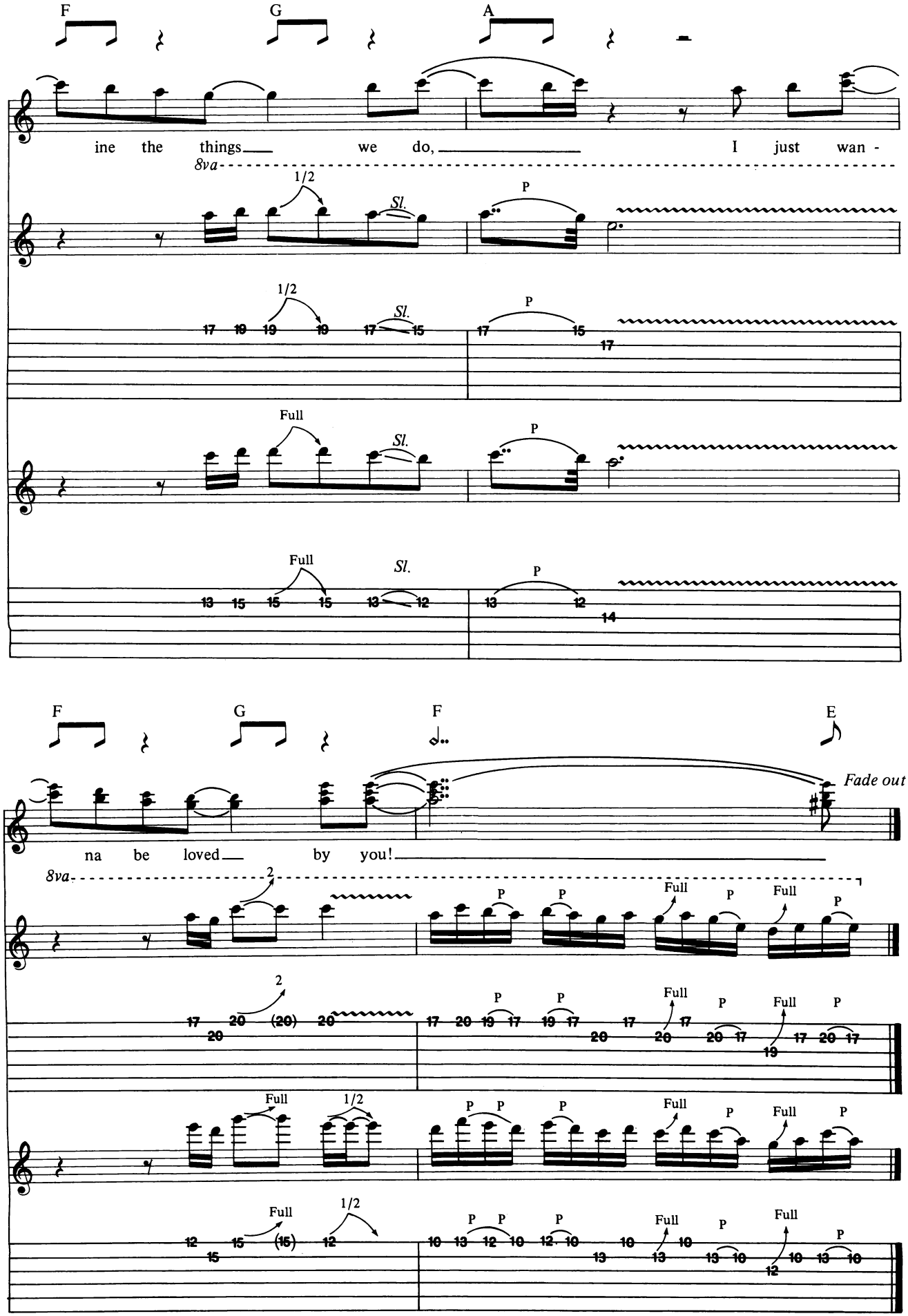

F
G
A
F
G
Full
1½
P
1/2
P
P
*Unintentional note
F
E
A5
8va
Full
P
P
P
(pinch string)
P
P
P
Full
*17/20
*Tab for 2 guitars; lower line notated on left
F
G
A
F
G
8va
1/2
Full
1/2
Full
Sl.
Full
Sl.
Full 1/2
1/2 Full
Sl.
Sl.
Full
A
F
G
8va
Full
1/2
A.H.
P
Full
A.H.
1/2
P


F
E
8va
Full
H P
6
6
5
P
Full


Chorus
w/ Fill 2 (for 6 bars)
A5
Riff A
No one like you! I can't wait
8va
loco
Full
Sl.
P
3
5
Full
Sl.
F G A F G
for the nights with you, I im - ag - ine the things we do,


Fill 2
p *P.M.
*Palm mute


A
F
G
I just wan - na be loved by you.
F
E
Riff A
No one like
Full
P
Full
Full
P
Full
w/Fill 2
A5
F
G
A
Begin fade
you! I can't wait for the nights with you, I im - ag -
8va
Full
Full
Guitar I
Sl.
1/2
Sl.
Sl.
Full
1/2
Full
Sl.
Sl.
Sl.
Guitar II
8va
loco
Sl.
Full
Sl.
Full
Sl.
Sl.
Full
Sl.
Full
Sl.


F G A
ine the things we do, I just wan -
8va
1/2 Sl. P
1/2 Sl. P
Full Sl. P
Full Sl. P
F G F E
Fade out
na be loved by you!
8va
2 P P Full P Full P
2 P P Full P Full P
Full 1/2 P P P Full P Full P
Full 1/2 P P P Full P Full P

MATTHIAS JABS: by Steve Gett

After the phenomenal success of their 1984 blockbuster Lp, **Love at First Sting**, German metallurgists, the Scorpions, are all set to raise a riot with a brand new live double album. Upon completion of last year's five-month North American touring blitz, the Scorps took their deadly sting through Europe, where they enjoyed a series of sold-out performances. In January, 1985, the group appeared at the Brazilian *Rockin' in Rio* festival. Then followed a seven-date Japanese trek, which climaxed with a show at Tokyo's celebrated Budokan Theater on February 7.

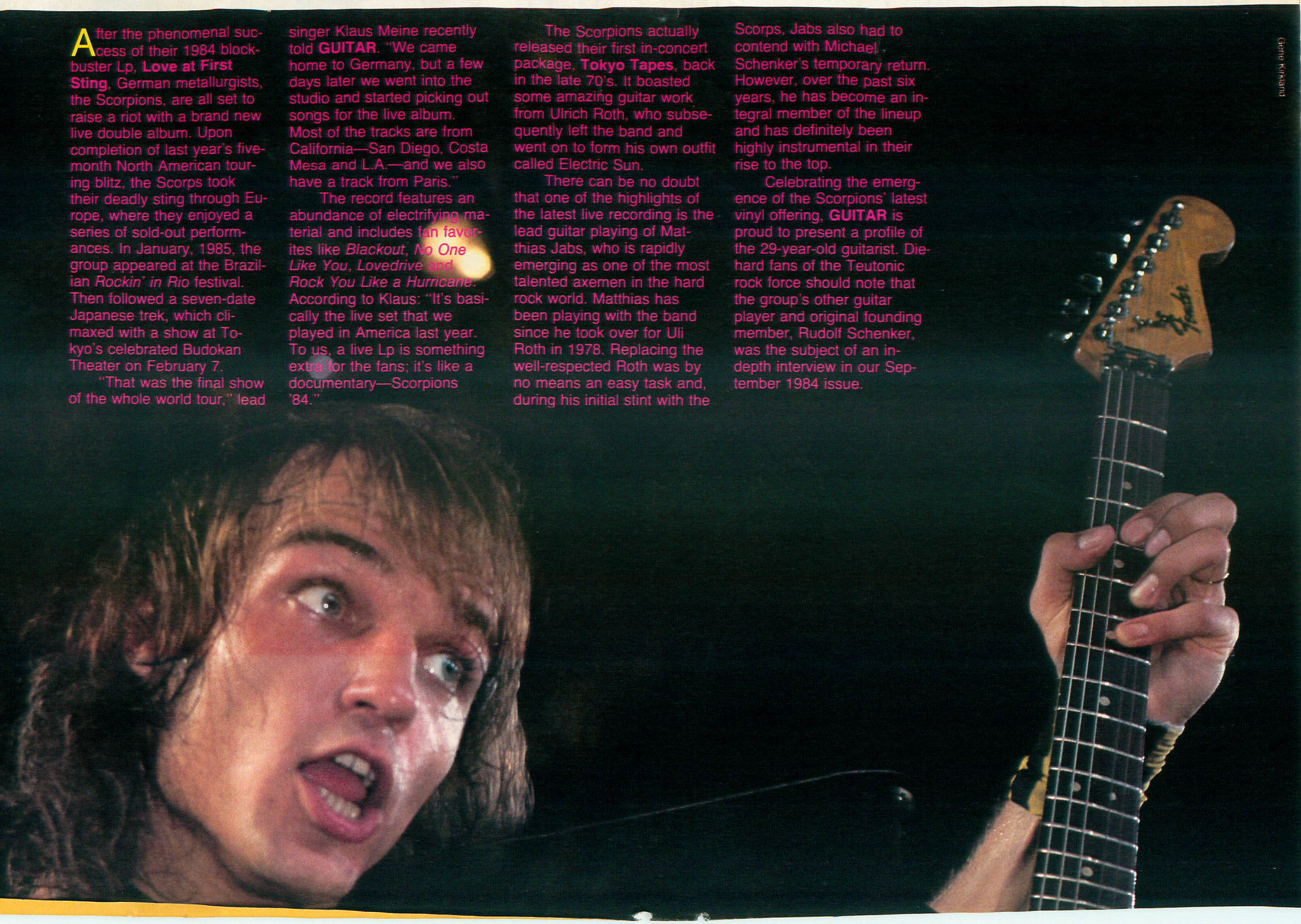
"That was the final show of the whole world tour," lead singer Klaus Meine recently told **GUITAR**. "We came home to Germany, but a few days later we went into the studio and started picking out songs for the live album. Most of the tracks are from California—San Diego, Costa Mesa and L.A.—and we also have a track from Paris."

The record features an abundance of electrifying material and includes fan favorites like *Blackout*, *No One Like You*, *Lovedrive* and *Rock You Like a Hurricane*. According to Klaus: "It's basically the live set that we played in America last year. To us, a live Lp is something extra for the fans; it's like a documentary—Scorpions '84."

The Scorpions actually released their first in-concert package, **Tokyo Tapes**, back in the late 70's. It boasted some amazing guitar work from Ulrich Roth, who subsequently left the band and went on to form his own outfit called Electric Sun.

There can be no doubt that one of the highlights of the latest live recording is the lead guitar playing of Matthias Jabs, who is rapidly emerging as one of the most talented axemen in the hard rock world. Matthias has been playing with the band since he took over for Uli Roth in 1978. Replacing the well-respected Roth was by no means an easy task and, during his initial stint with the Scorps, Jabs also had to contend with Michael Schenker's temporary return. However, over the past six years, he has become an integral member of the lineup and has definitely been highly instrumental in their rise to the top.

Celebrating the emergence of the Scorpions' latest vinyl offering, **GUITAR** is proud to present a profile of the 29-year-old guitarist. Diehard fans of the Teutonic rock force should note that the group's other guitar player and original founding member, Rudolf Schenker, was the subject of an in-depth interview in our September 1984 issue.



Gene Kirkland

SUPPLYING THE SCORPION'S STING

Born in Hanover, West Germany, Matthias Jabs originally started playing guitar when he was 11 years old. "I think that the first things I ever learned, which a friend showed me, were *House of the Rising Sun* and Jimi Hendrix's *Hey Joe*," he recalls. "They were the things that everybody knew, even if you couldn't play guitar. I then started getting into Rolling Stones' stuff, but in the beginning I think that most of what I learned was from Johnny Winter. I used to sit down and listen very carefully to his solo work, trying to figure it out."

Although both of his parents played piano, Matthias maintains that he didn't come from a particularly strong musical background. However, after listening to records, he says: "Guitar playing came very easily to me. Six months after I started, I already had my own band and we played things like *I'm Goin' Home*, by Ten Years After, and a few Hendrix numbers. The group didn't really have a name, but I remember that for one appearance at my school we called it Undead, after the name of a Ten Years After album."

When Matthias left school, he decided to take a law course, although his passion for music was constantly interfering with his studies. "I was always playing in bands," he reflects. "One of them was called Bad Luck and it was considered the best musical group in the local area. The music wasn't typical rock'n'roll; it was more sophisticated, like Yes or Gentle Giant. The lead singer also played flute and he was really into Ian Anderson from Jethro Tull. I was 18 at the time and we played all over Germany."

In his pre-Scorpions days, Matthias also worked with the groups Fargo and Lady. "I don't really consider those as professional bands because, to me, 'professional' means that you can actually make a living from your music," he says. "Scorpions was really my first professional band. Lady was sort of professional, but only in the sense that nobody had any different jobs. Everyone tried to live from their music. In the end, I had to start giving guitar lessons to survive.

"Lady's music was actually more pop-rock oriented. When I joined bands, I always found that I tended to give them a harder edge, so the music usually changed a bit. But I was never in any of these bands for more than a year. I made my first record with Lady, which was a single called *I Feel the Fire*."

Asked how he came to join the Scorpions, Matthias explains: "They knew me from some of the other bands I was playing in. At one stage, I was rehearsing at a studio next door to them, so we got to know each other. One day, Rudolf Schenker called me up and asked me if I was interested in jamming with them. This was in early 1978, and I had no idea that Ulrich (Roth) had already left—or at least, that they knew he was going to leave. I was busy at the time, so I told Rudolf, 'Maybe later'—I didn't realize the importance of it.

"Then, I guess it must have been May or June, they called me up and told me that Ulrich had gone. They suggested we get together for an audition. I went down and they were all very easy to get along with. I knew Francis (Bucholz, the bassist) best of all. The only one I didn't really know was Herman (Rarebell) because he was pretty new and had only been drumming with them for a short while."

Matthias denies that he had been a particularly strong Scorpions fan and says: "I'm really not the kind of person who is a fan of anybody's. I'd listened to some of their records but I only had one or two. So I had to go out and buy the others in order to figure out the songs. Keep that in mind—they didn't even give me their records!"

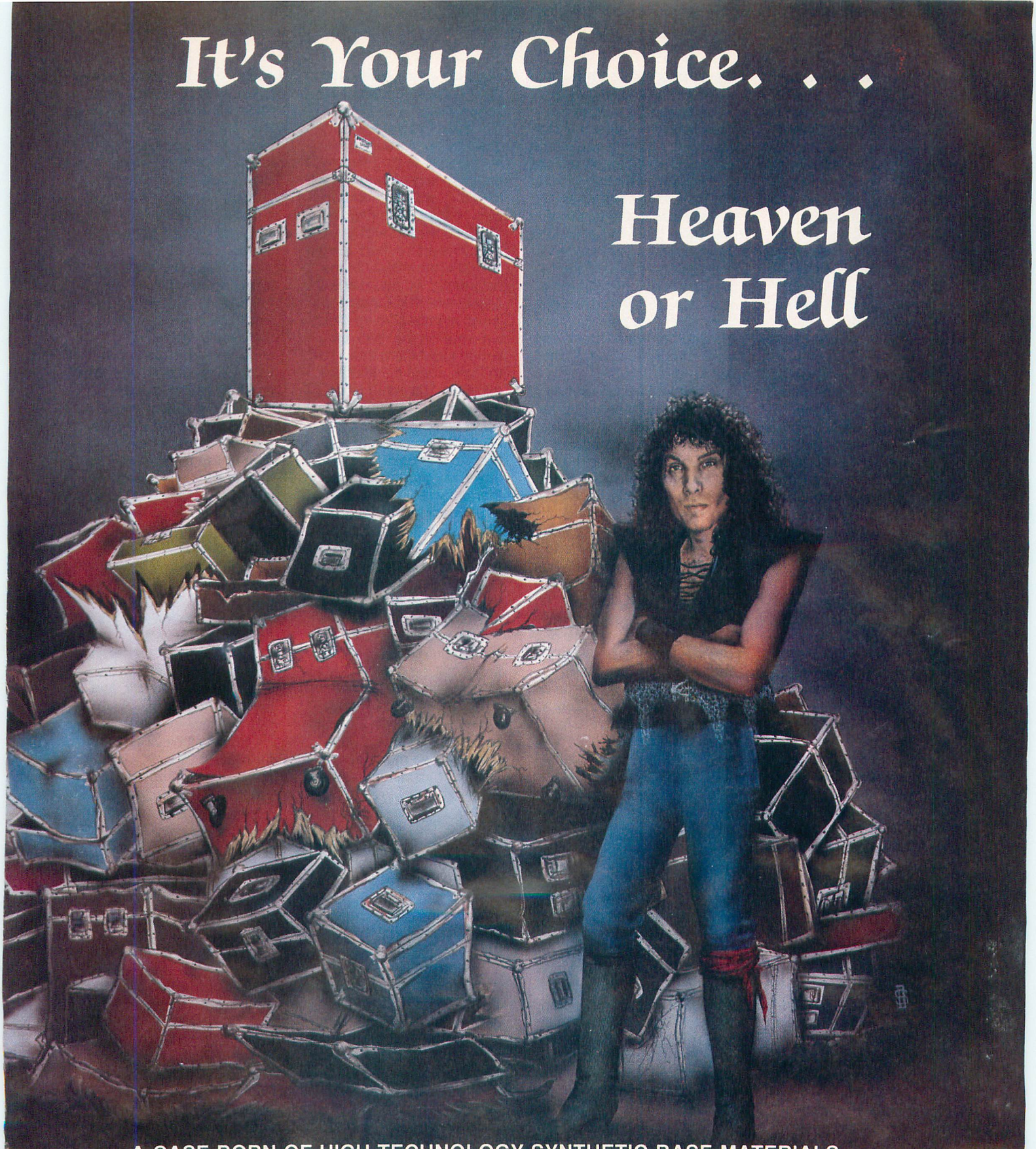
Shortly after Matthias had teamed up with the Scorps, he accompanied them into the studios to record the **Lovedrive** album. "It was a very interesting experience," he assesses. "But it wasn't too enjoyable. I was under great pressure from everybody. Not so much the band, but the producer (Dieter Dierks), for example, who gave me the feeling that I was too inexperienced and too young. He felt, and other people felt, that they should tell me everything I should do. That made me even more uncomfortable, of course."

During the recording sessions, Michael Schenker, who had recently quit the British group UFO and who had also been a member of the Scorpions back in the early 70's, arrived on the scene and ended up playing lead on a number of tracks.

"Michael came in two weeks before the album was

Gene Kirkland

LIVE AT FIRST STING!



• A CASE BORN OF HIGH TECHNOLOGY SYNTHETIC BASE MATERIALS.
• A CASE WITH MATERIALS THAT ARE FOUND IN A LAB, NOT A LUMBER YARD.
• A CASE THAT IS THE ULTIMATE PROTECTION AGAINST THE EVILS OF THE ROAD.
• A CASE THAT KNOWS NO EQUAL AND ONLY WEARS ONE NAME.

MASTERS

— The State of the Art —

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finished," Matthias recalls. "At this point, we had reached a situation where nobody had a good feeling. That he joined and played on the remaining tracks was actually pretty good. At this time, I had a very good feeling towards Michael, so it wasn't that much of a problem. And I knew, since I had heard that he wanted to join the band, that they would take him. Of course, I would have probably done the same thing if I'd been in their situation."

When Michael Schenker regrouped with his brother, Rudolf, in the Scorpions, there was obviously no place for Matthias. "I got back together with my friends who I played with before," Jabs explains. "And then, all of a sudden, I got a call from Michael (Schenker) who said, 'I'm not going to this gig tonight—aren't you going to Cologne?' I had my things ready to go on vacation and it was a really weird situation. I had all my cases in the car; but then I went back inside because I must have forgotten something. At that very moment—about 10 in the morning—the phone rang and it was Michael.

"I told him that I couldn't take it seriously though, because I was a little pissed off of course. So I took off to this little island in North Germany, where there were very few phones. At the house I went to, there were none. So, nobody knew where I went. But then a friend of mine called up my parents and they told him where I'd gone.

"Someone from the Scorpions' record company sent a telegram to the only policeman on the island. He lived next door to where I was staying and at around midnight, he knocked at my door in his bath robe! I was sitting there with my girlfriend, who is now my wife, and we talked about me joining the band. She didn't like the idea; I wasn't sure. The following morning, I called them up and they sent a helicopter to come and pick me up. I went with my guitar and that was all I could take because they told me there was no room for anything else.

"They flew me to Bremen, where I took a train to Hanover. I quickly packed my case and then got on a flight to Frankfurt. The band picked me up and we played at some place in the south of Germany. I arrived at around 11 at night and we started rehearsing—some of the songs I hadn't heard before and I had to figure them out overnight. The next day, we did another soundcheck and went through the set. Then we went on tour."

Michael Schenker had reportedly quit the group for health reasons and now the pressure was on Matthias to prove himself. "I wanted to play as well as possible and be happy with my playing, too," he confides. "Uli (Roth) had the reputation of being 'the one.' So when he left, everybody thought that you could forget about the Scorpions. But what I discovered after playing a few shows was that very few of the people realized that he wasn't there. Or, at least, they seemed to appreciate the fact that I was there. There were a few hardcore fans who said, 'Where's Uli?' On the whole though, I must say that the pressure of fitting into the lineup was a lot easier than I'd expected it to be."

Analyzing the difference between his playing and the styles of Michael Schenker and Ulrich Roth, Matthias says: "If I compare it to Uli, then I guess mine's more modern. I think my playing fits better into the songs, or actually I have a bigger influence on them—certain songs, at least. If you listen to the things that get the airplay in America, like *No One Like You* and *Rock You Like a Hurricane*, without my guitar they wouldn't be airplay songs.

"Michael used to sound more modern than Uli did, but, to me, he hasn't changed that much over the years. He's still a great guitar player, of course, and I especially liked him when he was with UFO. Now I find his stuff a bit boring, because he plays too much guitar and doesn't care enough about songwriting."

After making his initial onstage appearances with the Scorpions in Germany, Matthias soon found himself traveling to Britain and Japan. In the late spring of 1979, he set off with the German rockers on their inaugural trip to America. "In the beginning, we had made this agreement that I wasn't a 'band member,' even though we were on the road, because I told them that I had to think about it," Matthias explains. "I wanted to be very careful. I told them that I didn't want to find out that Michael was going to suddenly come back and I said, 'If we say that things are OK, then they really must be OK.' I held back my decision for a while, but after we came back from Japan I knew that things were working out. We then went to the States and I felt comfortable from the first day on."

The second album Matthias Jabs recorded with the Scorpions was **Animal Magnetism**, which was released in 1980 and subsequently registered significant impact on the U.S. charts. "I don't know why so many people liked it," muses Jabs. "I like the songs *The Zoo* and *Make It Real*, but overall I really don't like the way it was played and produced. To me, it's the worst Lp since I've been in the band. I didn't feel comfortable, and I know that nobody else did because we were under so much pressure."

Matthias is far more content with the group's 1982 output, **Blackout**. "It's a great album," he enthuses. "And it's the first one that I really enjoyed doing. I felt so comfortable; we had enough time to do what we really wanted to. By now, there was no one telling me what to do and I actually spent a couple of weeks on my own in the studio with the producer."

Spurred on by the hit single *No One Like You*, **Blackout** earned the Scorpions their first U.S. platinum album. During the summer of 1982, after spending a couple of months touring with Ritchie Blackmore's Rainbow, they embarked on their first North American headline dates. Attracting sellout crowds wherever they appeared, the Scorps proved that they were very much a force with which to be reckoned.

In 1983, the band returned to the U.S. to play at the second Californian US Festival where they performed alongside other heavyweight rockers like Ozzy Osbourne, Judas Priest and Van Halen. Subsequently, the Scorpions returned to Germany, where they devoted the rest of the year to the recording of their hugely successful 1984 release, **Love at First Sting**.

During his six-year stint with the Scorpions, Matthias Jabs' guitar playing has evidenced a good deal of maturity. "I know that I've improved a lot. Nowadays, I feel more comfortable and satisfied with myself."

Despite the fact that he has garnered a strong reputation for his axework, Matthias acknowledges that it has become extremely hard for young musicians to make their mark. "It's very difficult to be original, especially with the guitar," he professes. "What else can you do? You can only play and try to express yourself as best as you can. If you have some certain idea of music in your personality, there might be the chance that you come up with a different style.

"Eddie Van Halen's style is very unique, but it almost asks for people to copy it. The problem is that if you copy it—even if what you're doing isn't the exact same thing—everybody says, 'Oh, that sounds like Eddie Van Halen.' If you try to copy Jeff Beck—well, you're going to have problems doing that anyway—what would you play? What makes you sound like Jeff Beck? You would have to go that much deeper to get that kind of feeling and expression."

As Rudolf Schenker has pointed out, Matthias' major

forte as a guitarist is his incredible versatility. Yet, although he has contributed some excellent lead breaks to the Scorpions' recent releases, he finds it difficult to select his favorite solo. "It's very hard to judge your own stuff," he maintains. "But, if I had to pick out a couple of my best solos, I think they would be *No One Like You* from **Blackout** and, probably, *Rock You Like a Hurricane* from **Love at First Sting**."

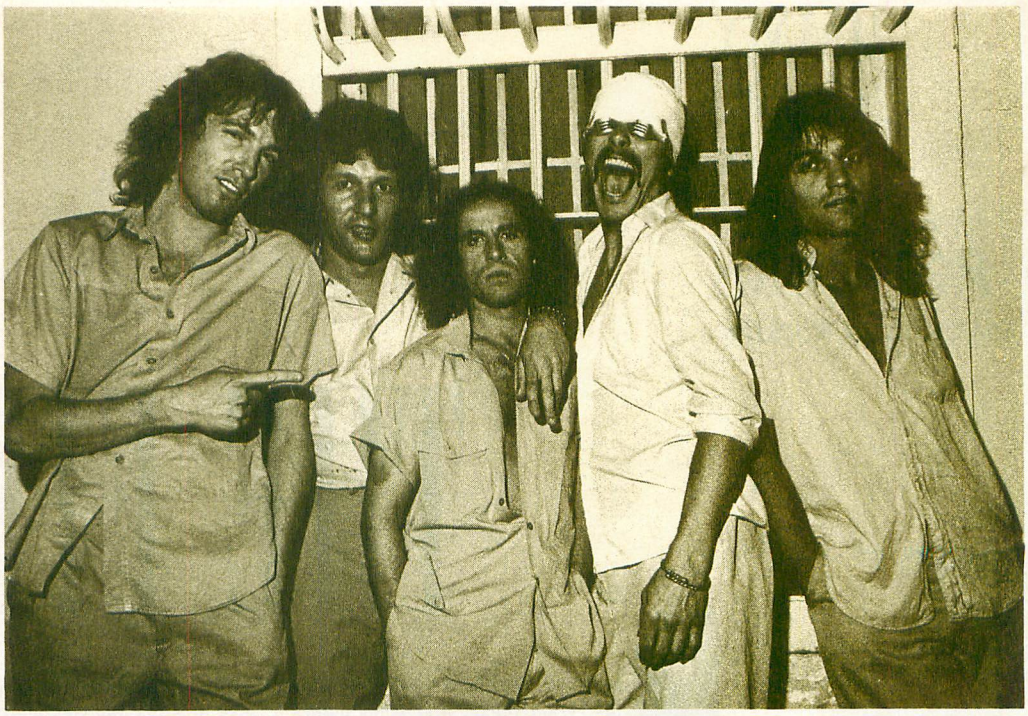
As far as his equipment is concerned, Matthias states: "My main stage guitars are the Stratocaster and the white Explorer; I also have quite a few spares. I'm still using two 50 watt Marshalls and, although I use a wireless system, I basically play straight into the amp."

Does he consider himself a guitar collector? "Sometimes I feel like it," he says. "I probably have about 20 different guitars and I'm trying to get rid of the ones I really don't play, but there are so many good guitars around and sometimes I just can't refuse when I see them."

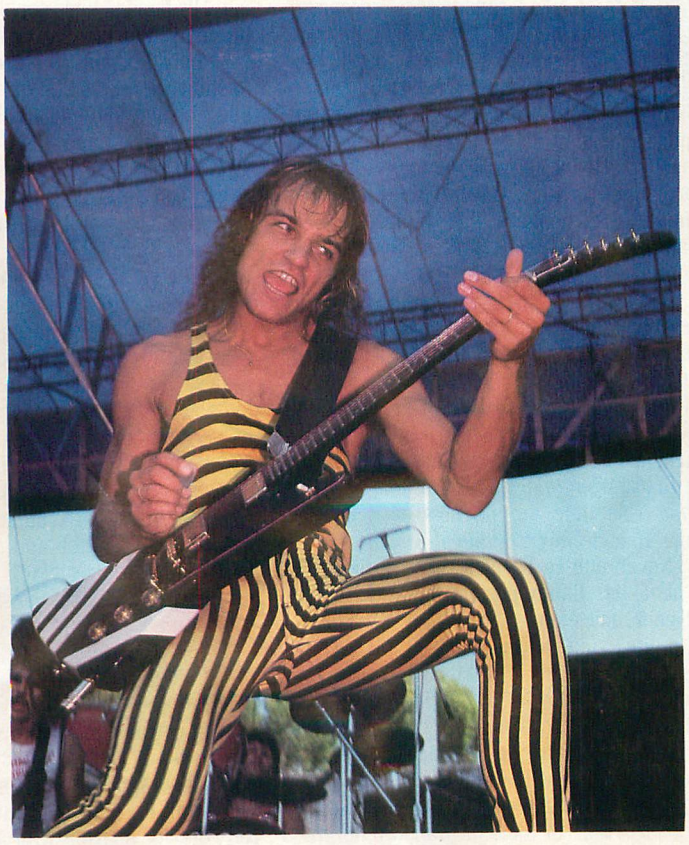
While Scorpions' fans will obviously enjoy listening to Matthias Jabs' guitar playing on the new live album, they may have to wait a while before seeing him onstage again. At presstime, the Scorps had yet to arrange any live gigs for 1985 and according to Klaus Meine: "We have had some offers in Europe and America, but basically we don't want to play too much this year because we played everywhere on the last tour.

"We think it's much more important to write new songs and come back with a new program, with a lot of energy and power, rather than going for the big deals and the big money. Maybe, if there's something spectacular in the summer, after the live album's been released, we might do a few shows. Essentially, this year is for writing and working on new songs." ■

Randy Bachman



Dennis Callahan



"Matthias has a tremendous amount of feeling and is very good at coming up with new ideas. It's not always easy to be subtle, but he can manage to be that way, as well as going for the faster, crazier solos."

—Rudolf Schenker, 1984

JIMMY PAGE & PAUL RODGERS

Interview by Rockline

THE FIRM

The ARMS benefit yielded more than just good music and good money for a good cause (M.S. research) as it hopped the Coasts in Nov. '83. It seems a new band was formed as well. Originally coming on board as a guest singer, at the request of Jimmy Page, Paul Rodgers found himself a soulmate with whom to set up shop. Together they started the Firm with drummer Chris Slade (Ex-Manfred Mann, Uriah Heep and Gary Numan) and bassist Tony Franklin (Ex-Roy Harper).

Never having strayed far from their blues beginnings, the Page/Rodgers partnership is a natural. In fact, it could be argued that both are merely folk musicians playing with electricity. Page's love of acoustic folk playing, inspired by the likes of John Renbourn, made itself known in Zeppelin classics like *Black Mountain Side* and *Going to California*. This time around he's at it in the Firm's tour de force *Midnight Moonlight*.

Never one to flatpick electric lines on the acoustic, Jimmy prefers to set the stage laid back and easy, attracting the ear with odd tunings and rhythm shifts. His is a style as personal as any developed on the back porches of the bayou, where influences are scarce and commercial music scarcer.

With an electric in his hands, Page has moved mountains with one chord (E) in *Whole Lotta Love* and composed history with *Stairway to Heaven*. In fact, in *Stairway* he employed the same devices that Hendrix loved: broken and arpeggiated chords delicately picked and the classic *All Along the Watchtower* jam (Am, G, F, G) to create a one-song dynasty that remains undiminished 11 years after its release.

A stone blues player, Page makes it sound as contemporary as Stevie Ray Vaughan does classic. Page's playing on **The Firm** is forceful, unhurried and weepy. He sounds like he's playing slide guitar, even when he's not. His looping lines speak with an emotional intensity that far outweighs logic.

Paul Rodgers has always been the one to show the world that hard rock can be sung and not just shouted. With a legacy in Free (*All Right Now*) and Bad Company (*Can't Get Enough* and *Feel Like Makin' Love*) he has carried on the British tradition of reinventing American blues, a la the Mayall school, consistently squeezing the life from one note, one syllable. Even Rod Stewart has gone on record as calling Rodgers the best singer in England. Unlike the hordes of rock shouters who want you to clap your hands, Rodgers draws the legions in to listen. Like Van Morrison, Rodgers' strength in presentation is his total conviction, his soul.

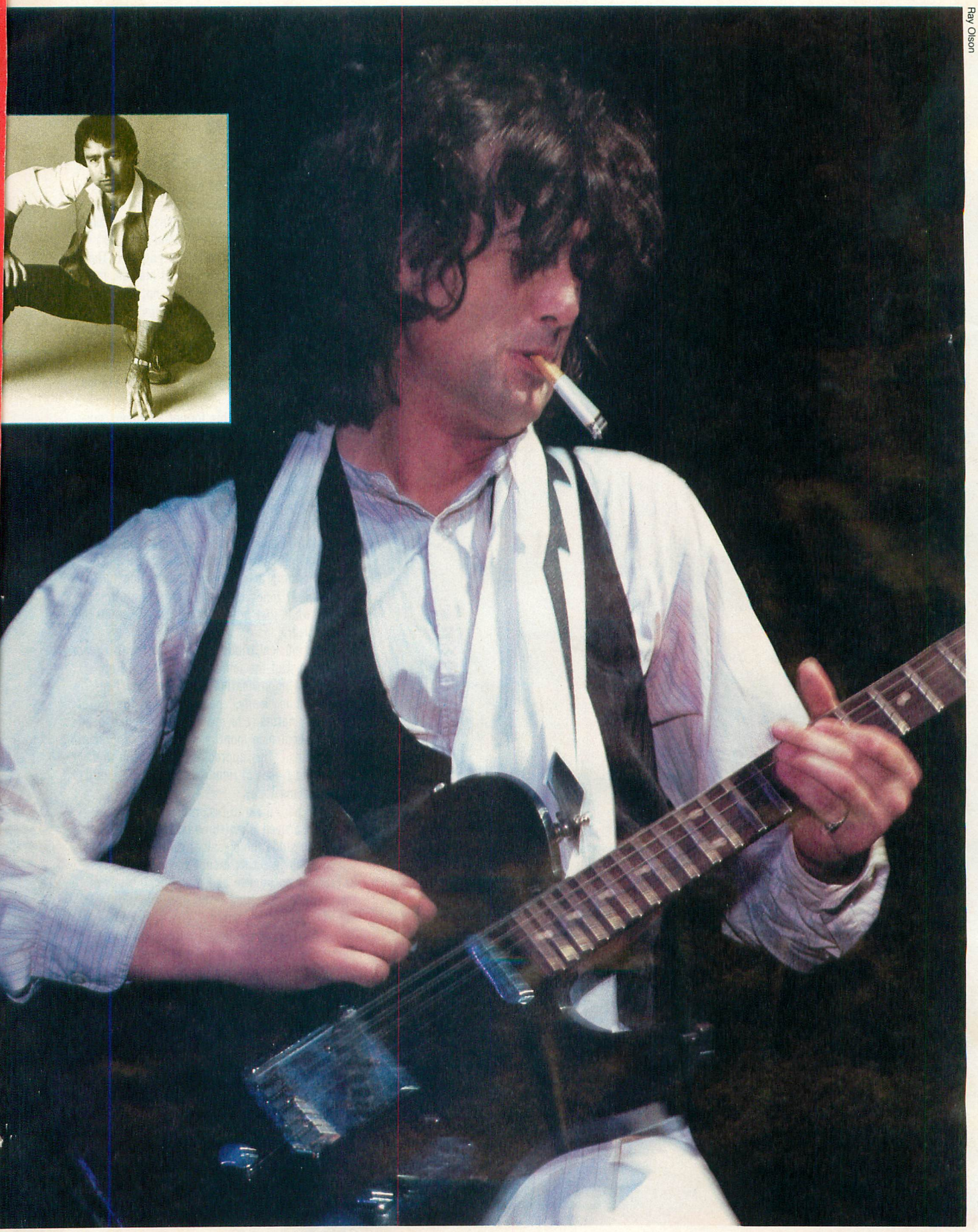
So the Firm, both group and record, is coming out of the box like Asia did a few years before, with supergroup status, a readymade audience and a gutsy beginning. How long these two chiefs will stay together in the same tribe is a question I'm sure even they can't answer. As Rodgers says in the song *Satisfaction Guaranteed*, "History surrounds me and I wonder where I'm goin.' "

Before rock journalists could hastily second guess them, their excited and curious fans took the opportunity to question Page and Rodgers on the Rockline Radio Program. We thank Rockline and the Global Satellite Network for sharing with us their interview with the Firm.

QUESTION: How did you guys get together and what led to the Firm?

JIMMY: It goes over quite a long period of time, because Paul and I obviously go back to earlier groups. And we were on the same label (Swan Song). We were sort of acquainted purely because of that. We sort of got to see each other every now and then.

Continued on page 83



Ray Olson

ULI ROTH:

Glen La Ferman

Interview by John Stix

Just as Yngwie Malmsteen seems ready to make an unchallenged leap forward in the guitar hero sweepstakes, along comes one of his mentors, Uli John Roth, to musically throw down the gauntlet. The end result is that lovers of melodic metal guitar playing are in for a hot summer (especially if Michael Schenker jumps in the ring!). **Beyond the Astral Skies**, Roth's first-ever Stateside release as a solo artist, will come as a welcome surprise to many such fans, who are unaware of his semi-legendary status in Europe and Japan.

In the late 70s, this former Scorpions guitarist released a hot pair of imports, **Electric Sun** and **Earthquake**, with his Electric Sun Band, only to disappear for over three years because of legal hassles. **Skies** makes up for a lot of lost time, with plenty of singing guitarwork. (Roth's vocals are admittedly weak and he wisely lets his guitar do most of the vocalizing.) His lines flow with the ease and naturalness of a river, always forming a transparent foundation for his emotions. At times they're charging and almost violent, while just around the bend it's calm and crystal clear.

His musical tributaries start off with Cream and the rest of the John Mayall alumni. Roth first tasted improvisation on *Hideaway*. "I remember quite clearly," he says, "that the guitar came very naturally to me and, after I had been playing about nine months, I began to appreciate Jimi Hendrix." This appreciation ran deep and strong and traces of Hendrix can still be heard in his playing today.

The aspiration to become a professional musician arrived when Uli was 15, when he started to study the classical guitar. He all but put away the electric, except for weekend gigs, in favor of an intense and disciplined study of the classical six-string. Even now, his sightreading abilities remain strong.

Like Yngwie would years later, Uli was thrilled by the logic of Bach and awed by violin concertos. He remembers the attraction, saying, "I was quite fast and natural at picking up the guitar, so I was scanning around for new things, and studying classical guitar became my next major step."

An electric band, Dawn Road, reflected this new interest. Then, by invitation from Michael Schenker, the Scorpions called and Uli made his first recordings with them. Five albums and five years later, Uli tried to make a go of it with his own Electric Sun Band, but financing and contracts forced him to stop. Now, the timing is right for the German melodic metalist and Uli hopes to show America what all the fuss has been about.

Continued on page 60

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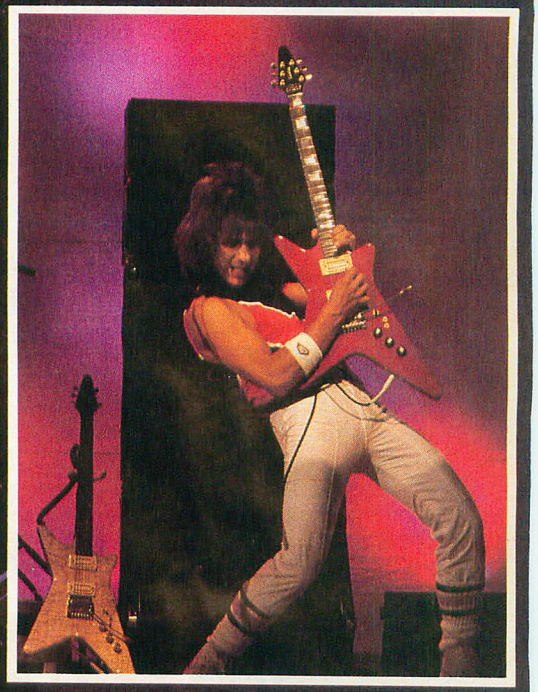

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Glen La Ferman

HENDRIX

The thing that drove me about Hendrix was not his technical virtuosity but the sheer beauty that came from it. What I learned from his guitar approach was that while playing rhythm, you can play several lines at once. If you divide your guitar into three sections, the bass register, middle and high, you are able to play the guitar in a more transparent way than just strumming chords. *Little Wing* is a perfect example of that style. It's slightly akin to the classical style of picking in which you accompany yourself on the bass and play the middle register. On the other hand, it's done in a less orthodox way, because Jimi used to do it with just two or three fingers. It was very much his own style that he developed.

For me, his most beautiful playing is on the album **Axis Bold as Love**. There is also a lot of beauty in songs like *Gypsy Eyes* and the rougher material like *Voodoo Chile*. That one has more of a screaming kind of beauty.

MAJOR VERSUS MINOR

At the time I started going into music, minor keys were in. I discovered that I usually prefer major keys for myself, except when a minor key is needed. They are both totally different worlds, like fire and water. The major is something that is very natural to us. The whole universe is built on a major chord. The minor chord is another part of us, but it's the part with tension and question marks, whereas major is confirmation and positive. Fire is light and that is major. Water is minor and stands for emotion and change of emotion. So change is minor and major is stability. The reason for this is that each root note has a major chord sounding on top of it, built into the harmonic series. When you listen to one note, you hear an entire major chord. That is a natural thing to music. Because there is a major chord built into every single note, the minor chord goes against that grain. In an Am chord the root note is A and on top of that A you hear the whole major chord, including the C♯. Now you play a C natural and that one note causes a strong friction with the C♯. That friction is the tension of the minor chord. That is the question and the unresolved riddle of the minor chord.

I feel very strongly about the separation between major and minor, and that plays a great part in my music. Sometimes I just play with chords and put them into different light and shade against different backgrounds. If I start in G major, I love to go into Em and play around with the relationship. It's a very conscious thing I'm doing. These two are like male and female. They're roots for light and shape, and can create enormous effects.

SOLOS

When I solo I build shapes, mountains and buildings. I'm always conscious of the shape and the logic that goes from the beginning to the end. I'm aware of the first notes that I played when I'm playing the last ones. On the song *Why*, from **Beyond the Astral Skies**, the solo is meant to step from dimension to dimension. When you get a key change, a gate opens up and you're stepping up into a higher plane. Even soundwise, if you listen to it on headphones, you'll notice at one point it modulates from D major to E major and as soon as it hits the E major, the guitar splits left and right. It's like a door opens and the entire sound changes. Before it was like blue and then it opens and becomes more gold.

Even when I play fast I'm never in a hurry. You must be in control. I like to see a certain musical logic behind things. Flash licks on open strings have never impressed me. I don't find them musically thrilling. That is empty virtuoso stuff and I have never consciously employed these techniques. Since I left the Scorpions in '77 I have simply treated the guitar as a tool in order to do the music. I no longer look at things from a guitar angle. I never think in licks. Whenever I play guitar I try to see something else in it.

SCORPIONS

When Michael Schenker left the Scorpions for UFO in '72, he asked me to join. I wasn't into it so much because I wanted to play my classical thing and I also had my own four-piece, Dawn Road. However, the Scorpions had a gig lined up and we had to do it. It turned out very well, but only Rudolph Schenker and Klaus Meine were left in the band. Somehow, the four of us from Dawn Road merged with the two of them into a six-piece Scorpions, which shrank to a five-piece. We did five albums together, **Flight of the Rainbow**, **In-Trance**, **Virgin Killer**, **Taken by Force** and **Tokyo Tapes**. In the Scorpions I thought like a guitar player. I like **Virgin Killer** the best. I think it was a creative peak and afterwards we went heavily downhill because I wasn't interested anymore. I wanted to do my Electric Sun Band. In fact, I shouldn't have done the next album. I did it more out of loyalty. The drummer left and I didn't want to leave the band split up at a crucial time. But it was a mistake because my heart wasn't in it at all and you can hear it on the record.

EQUIPMENT

On most of my records in the past, I played a Strat. On **Beyond the Astral Skies** I'm employing a self-designed instrument I call the Sky Guitar. It has 30 frets, Dan Armstrong pickups and a normal Fender style tremolo, without a locking nut. Now I'm building a guitar that has five octaves instead of just three-and-a-half or four. I use old Marshall 100 watt tops and 4x12 bass cabinets because they sound fuller. I have a Roland Echo and some overdrive functions, but they vary. There's nothing special there.

The clean sound comes from your fingers and intentions. My guitars are set up so that I have to work very hard in order to make that sound come out. I have my action set high because I find it sounds better, though it is much harder to play. My strings are also a bit thick by rock standards. If I were to go for a total overdrive sound, it would be easy to play, but I wouldn't get that type of clarity. The gratification I get is that beautiful sound. ■

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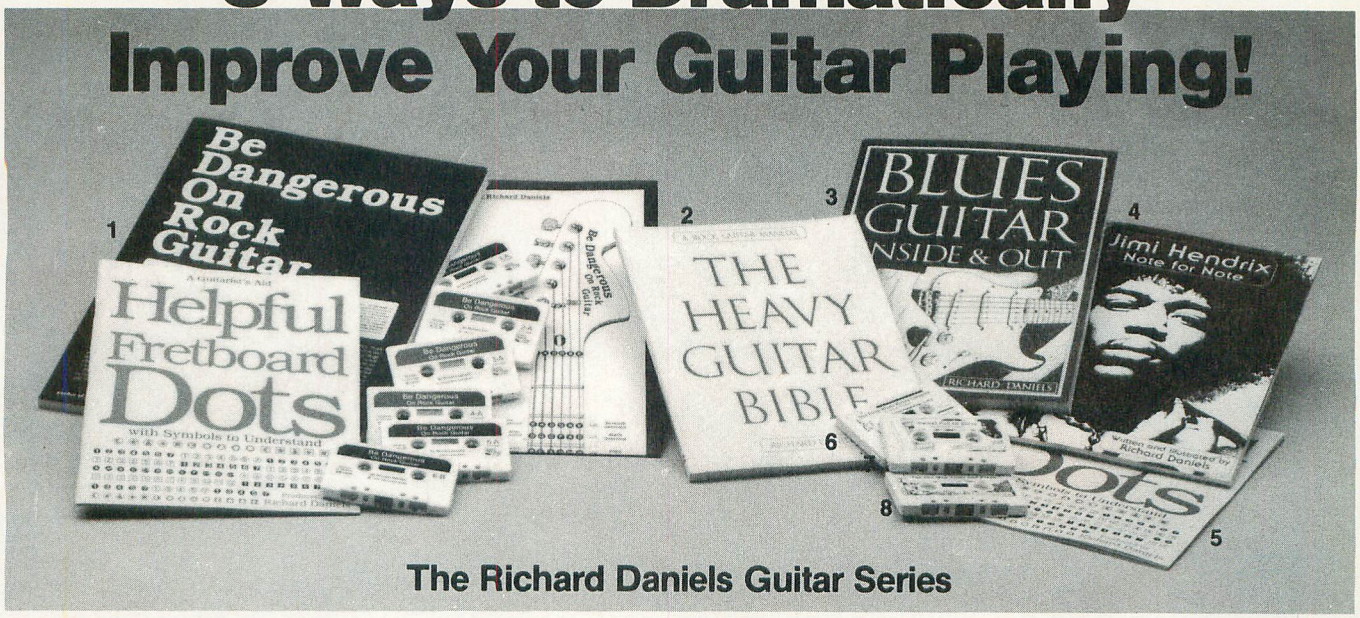

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Ray Olson

RAPPING WITH DADDY GEE

by Bruce Pollock

The great firebreathing tongue is flaccid now, lamely lapping at room service water in a Salt Lake City hotel room. The comic book warrior is out of costume, under an assumed name, abandoning for the moment the rock front for, one presumes, the more respectable poses required of the aspiring movie star. After all the glitzy theatrics and groundbreaking metal explosions and late dates with Cher and Diana Ross, at this mid-afternoon Mormon remove, Gene Simmons is pondering the unthinkable—Kiss without either him or Paul.

"It's a possibility," he ruminates. "It *is* possible. But it's only possible if the person who left is replaced by somebody who *is of the* same belief. Anything's possible. I used to think it was only Gene, Paul, Ace and Peter, and if anybody left, that's it. Well, that's not so."

Certainly since the departure of Ace Frehley, Kiss has been something of a revolving door for guitarists. "We're not looking for anybody right now," Gene counters. "Bruce Kulik is our guitar player and that's all there is to it. Before Bruce it was Mark St. John. Mark was not fired; he had to leave because of an illness. Vinnie Vincent was fired. Even though he had the musical content, the problem was that he was a very bitter guy. He wanted his own situation and far be it from me to stand in the way of anybody who wants his own band. So Vinnie is out there in the cold someplace, trying to put together his own band."

When auditioning guitarists for Kiss, Simmons knows exactly what he's looking for. "First and foremost," he says, "you've got to have star quality. There are a lot of very talented musicians who can play rings around anybody who's up there, but they'll never become stars. To become a star it's more than the notes you play, it's even more than the songs you write. I think you just have to have a quality—I don't know how else to describe it. It happens to be a fact of mass popular culture, which is that some of our biggest heroes are not people you'd consider the best at their craft."

Which is not to say that Simmons looks for losers.

"First we hear a tape before we ever see the guy. If we like what he sounds like, then he comes down. We've got to see what he looks like. Kiss is a visual band. It's also a song-oriented band. It's less a virtuoso's heaven. It's not like he's going to get the chance to be the next Yngwie. It's three minute songs and we absolutely try to keep the band's personality intact, but there's nothing wrong with having hit singles within the personality of the band. So this guy has to be able to write songs, or if not write, then arrange. He's got to have a song sense and he's got to be able to jam. You can't imagine how many guitar players we saw in L.A. who were wonderfully fast; they made you think right away of Randy Rhoads and Eddie—and they couldn't jam their way out of a 12-bar blues if you paid them. They didn't understand what 12-bar meant. You say it's 1,4,5 and they go, what? They don't know what you're talking about. It telegraphs that what they did was to slow down the record, memorize the riffs, and they have no idea what to do with it. Nothing comes from the heart; it all comes from the memory."

Like his partner Stanley, Simmons is also concerned with the lack of adequate rhythm players out there.

"A lot of guitarists believe that they're lead players and that's it. But if you don't have somebody to play rhythm well, it just doesn't pump. That's where you get your groove, your pocket for a song. And that can't exist without somebody who can feel the difference, whether you're a little bit in front of it or a little bit behind it. A lot of players nowadays, because of the pressures of playing fast, think that's the way to make it, and it isn't.

"People misunderstand. They think that the way to be successful is to copy Eddie Van Halen. But if you ask Eddie, he'll tell you the same thing that anybody else who's successful tells you, that it's okay to take stuff from people, but the important thing is to use it only as an influence. I mean, Eddie copied Clapton and I don't hear any Clapton in Eddie's playing. Clapton *tells everybody* that he copied B.B. King. Well, I don't hear a stick of B.B. King in Clapton's playing. If you sound like the guy you're influenced by, you're in trouble as a fresh guitar player. You can always be in a schlock band and be fast and do those moves and climbs on the guitar. But those bands never get very far because it's never how many notes you play, it's always songs and personality, in that order."

Not surprisingly, given his songs and personality orientation, Simmons' first major musical influence was provided by the Beatles. "They were the first band that combined not just songs, but image. They not only sounded great, but they were a band you could look at and get interested in each one. Each one looked like he belonged to the same band. There was a Beatles identity. I think that's very important for a successful band. Any guitar player who joins Kiss undergoes a metamorphosis. If you've got a moustache and you join Kiss, your moustache goes. There's no blond-haired players in Kiss, 'cause you'd stick out like a sore thumb. Those things are very important for this band."

The Beatles drove Simmons into writing songs. "They were my role models," he explains, "yet there's nobody in that band who was a virtuoso on his instrument. The most talented one was McCartney, but that was more in a melodic way, coming up with melodies and transferring them to the bass. The Stones were also very primitive on their instruments. I think I can play guitar as well as Keith Richards, but that doesn't matter, because when he sets a rhythm, it's there. You can get ten guitarists who can play rings around Richards, but who will never get the same reaction."

Simmons' first instrument was a guitar, but he switched to bass for an interesting reason. "I'm 6'2" and I don't think

it's very exciting to see a 6'2" guitar player. I think it's better to be 6'2" and be a bass player. It's more aesthetic. I think if I were a guy like Rory Gallagher, in a band where the name of the guy is the name of the band, I could be anything. But if you're a group player I think it's important to fit in. Not only do you have to fit as far as the feel, you have to fit visually."

Visually, of course, Kiss has come a long way from their days of makeup glory. Simmons feels there's been a musical transition, too. "Around 1980 or so we brought out an album called **The Elder**, which was sort of an out there record, since we were looking into different musical areas with synthesizers and all different things Kiss had no business doing. But it was good to get it out of the system. The next record was redefining what the band was. We went back to our roots. So **Creatures of the Night** came out and was a rejuvenation musically. **Lick It Up** came after that and I think it was more of a well-defined album. **Animalize**, possibly because of Mark St. John, focused the energy even more. I think if you wind up doing something long enough you should be getting better at it. But there was no real sense of pressure when we started working on **Animalize**. It was just another album."

On the other hand, Simmons is not denying that life could never be as exciting as it was back on New Year's Eve, 1973, when Kiss played their first gig, 4th on the bill at the Academy of Music, opening for Teenage Lust, Iggy Pop and Blue Oyster Cult.

"We didn't have a record yet," he reminisces with obvious relish. "Our record came out a month and a half later, on February 14th (Valentine's Day). Somebody put us on that bill as a favor. At that point, nobody knew anything about the band, but we already had a show. We had the levitating drum set and the fireballs. We came out in makeup and the high heels and played really aggressive songs, as opposed to just a lot of riffing. Our opening song was called *Nothing to Lose*. It was real simple, straightahead stuff. So the combination of simple song structure and high energy performance, plus the effects and everything . . . people were just left with their jaws hanging open. I breathed fire for the first time in that show, on a song called *Fire House*, and caught myself on fire. People thought it was part of the act, of course. Here I was, seconds away from dying, and everybody went bonkers.

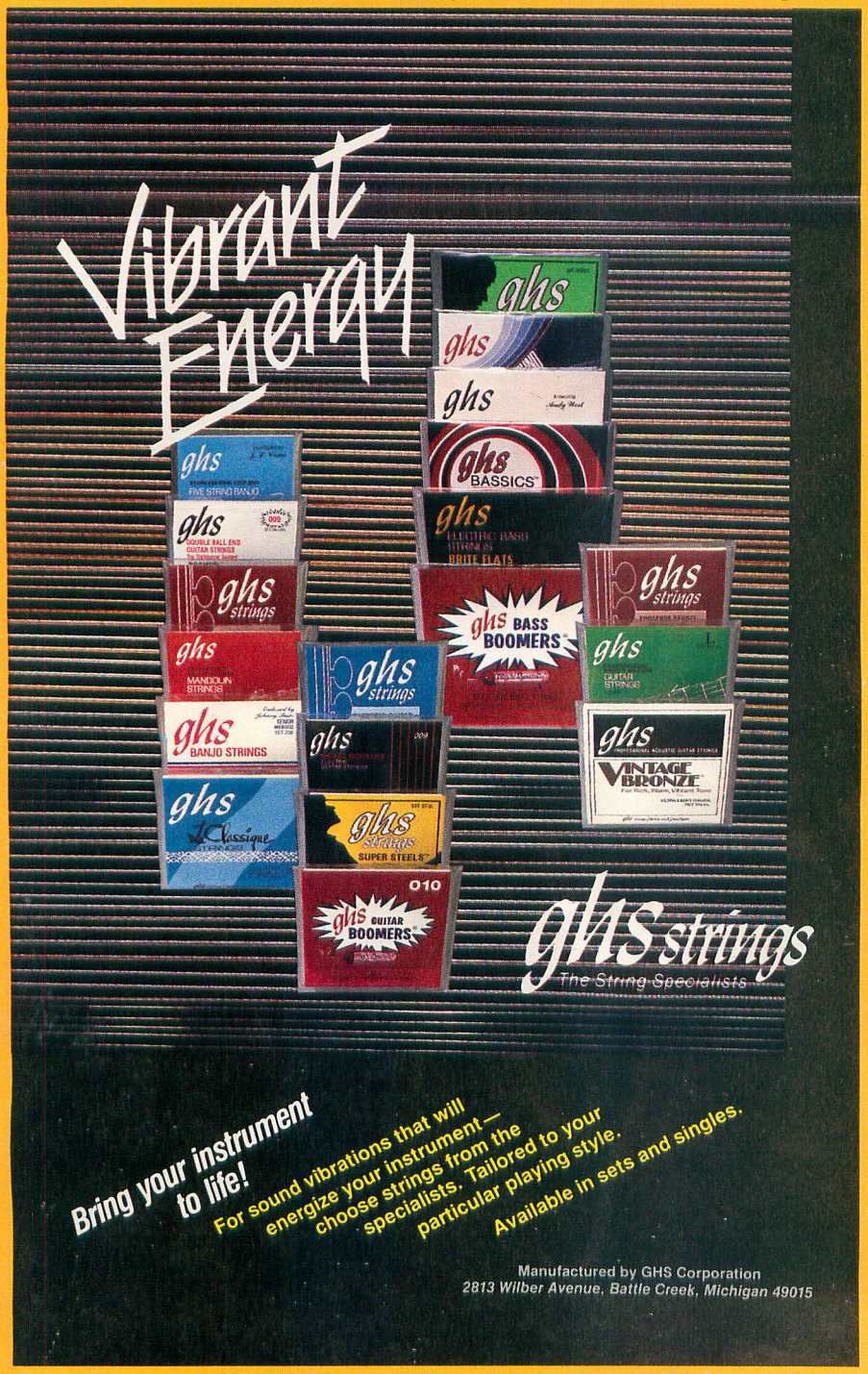
"At that point, nobody had their name up in big signs; you were supposed to be very subtle about that. So we were roundly criticized by everybody. What is this stuff—the bombs, the fireworks, our name in big letters?"

Immediately, the show went on the road, up to Canada, where Kiss filled in for Michael Quatro (Suzy's brother), third on the bill to Manfred Mann and Savoy Brown. "When we came on, for the first number or two there was dead silence, and then there was complete mayhem. We got an encore on the very first show. At the second show we were told we were not allowed to do an encore. That's when you know you're good.

"Our road crew back then were killers. They were the dregs of the earth, scum who couldn't find work anywhere else. And we were paying nothing; we couldn't afford much. But after a while we all had a sense that it was a crusade. Our crew got so dedicated to us that they, all by themselves, went and designed an outfit. Everybody wore jeans, big studded belts and leather jackets. On the back of the jackets it said KISS. Every one of them wore shades. You strike fear into the hearts of other bands when a road crew walks in dressed like that."

As a band, Kiss was not averse to inspiring whatever emotional response they could—fear, lust, hatred—as long as it wasn't apathy. "Those were the days when you had to fight for every-

Continued on page 103



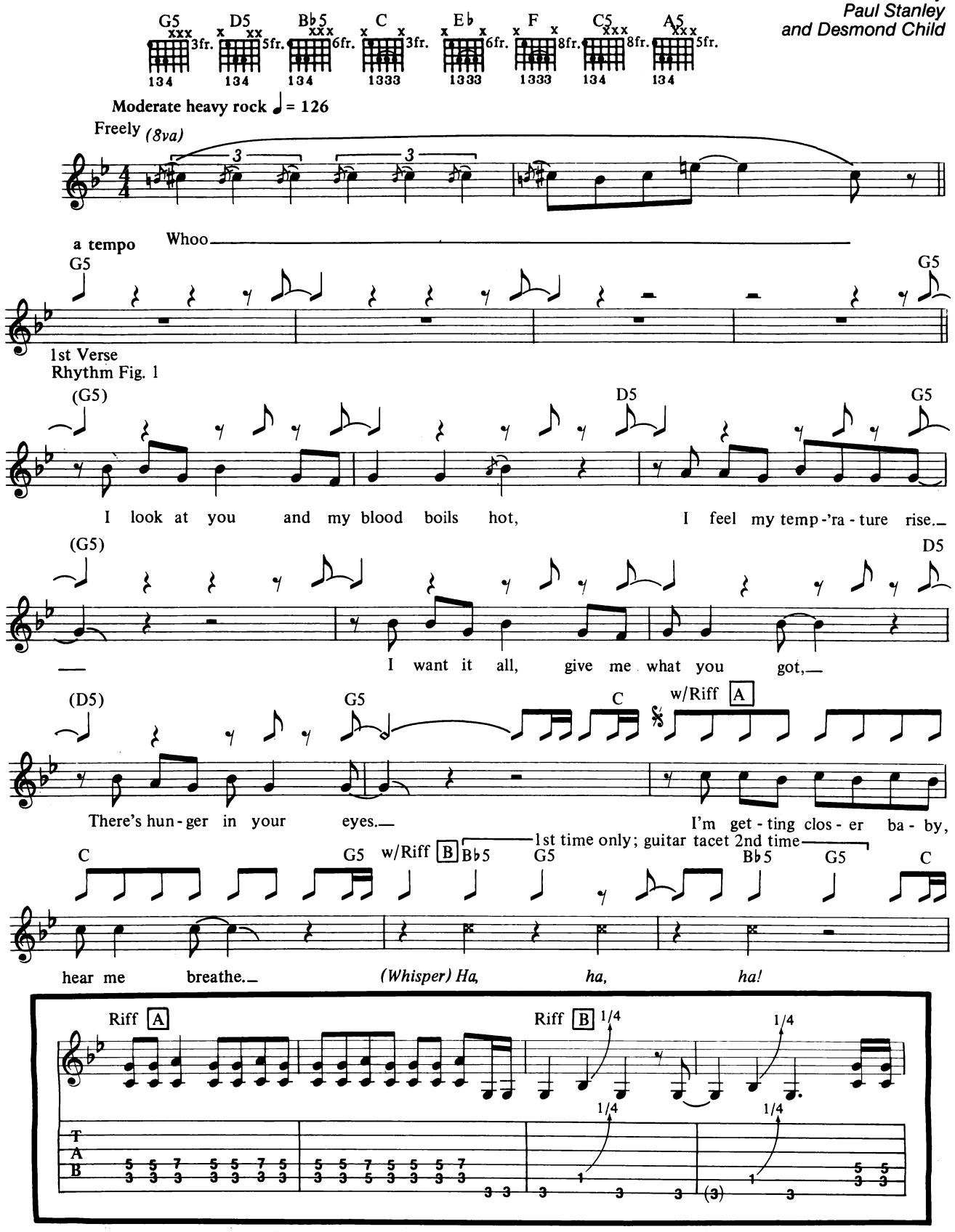
TABLATURE EXPLANATION SEE PAGE 104

HEAVEN'S ON FIRE

As recorded by Kiss

(From the album ANIMALIZE/Mercury 822495-1)

Words and music by
Paul Stanley
and Desmond Child



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w/Riff A1

C Eb w/Riff C

You know the way to give me what I need. Just let me love you and you'll

To Coda Chorus Rhythm Fig. 2

F G5 Bb5 G5 Bb5 C5 Bb5

nev - er leave. Feel my heat, tak - in' you high - er, burn

C5 Bb5 C5 Bb5 C5 Bb5 G5 Repeat Rhy. Fig. 2 Bb5 G5

with me, heav - en's on fire. Paint the sky with

(G5) Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 G5

de - sire, An - gel fly, heav - en's on fire. Woo!

2nd Verse
Rhythm Fig. 1

(G5) D5 G5

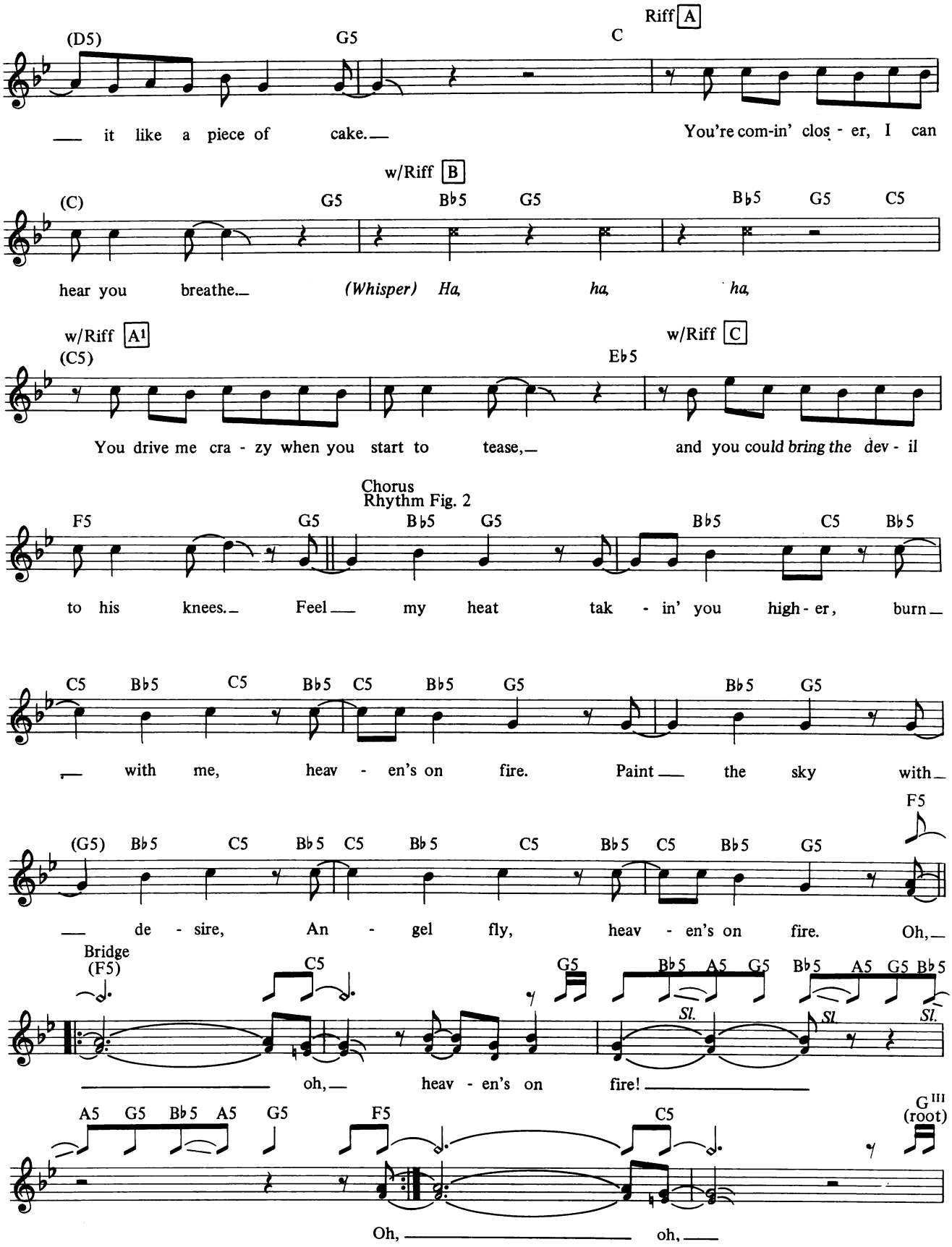
I got a fe - ver rag - in' in my heart, you make me shiv - er and

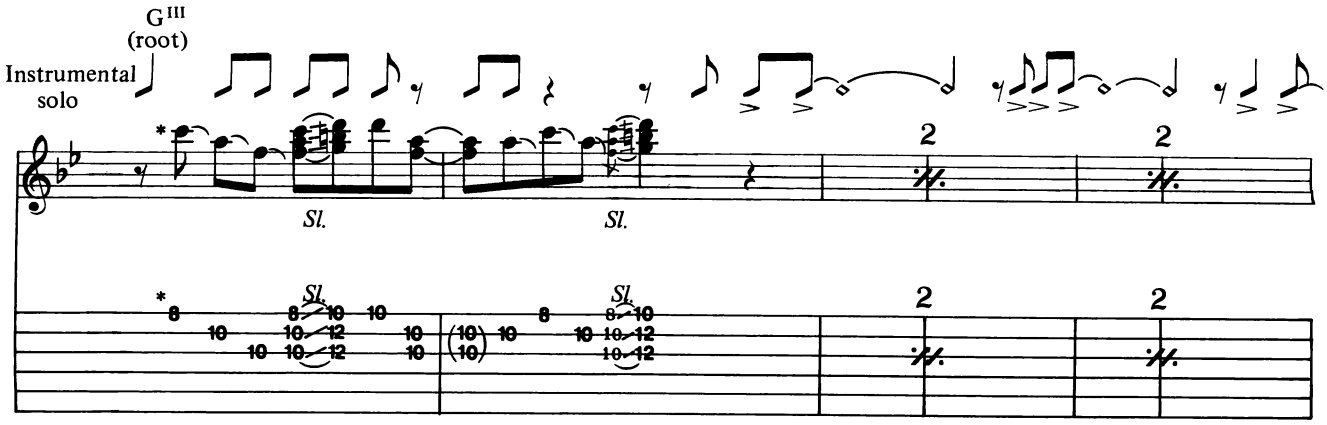
(G5) D5

shake. Ba - by don't stop, take it to the top, eat

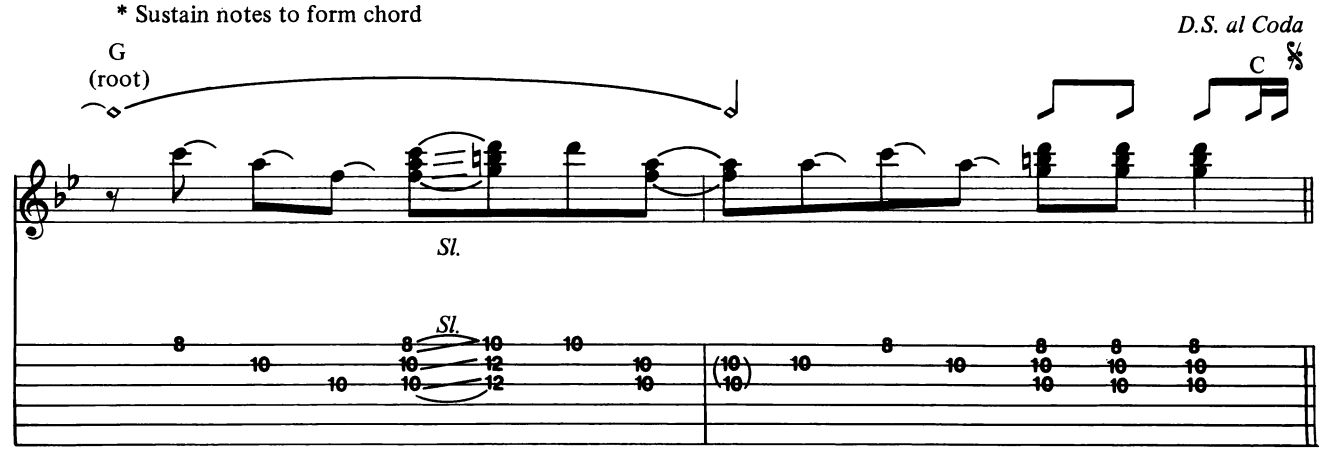
Riff A1 Riff C

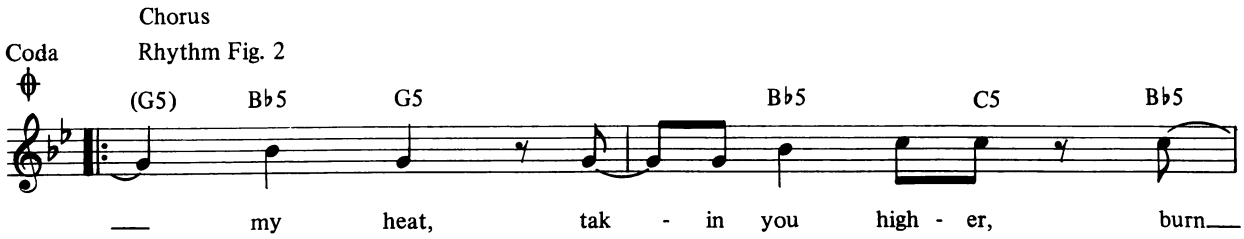
*Chorus is sung in octaves.

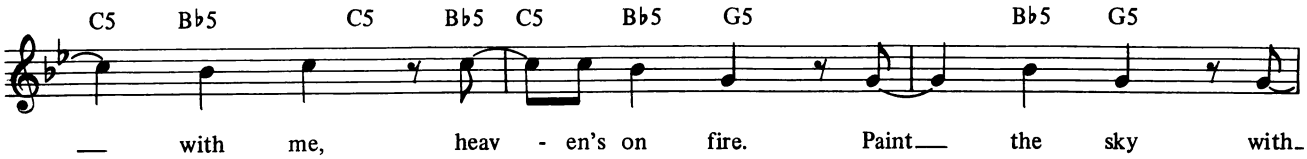

Riff A
(D5) G5 C
— it like a piece of cake.— You're com-in' clos - er, I can
w/Riff B
(C) G5 B♭5 G5 B♭5 G5 C5
hear you breathe.— (Whisper) Ha, ha, ha,
w/Riff A1
(C5)
w/Riff C
E♭5
You drive me cra - zy when you start to tease,— and you could bring the dev - il
Chorus
Rhythm Fig. 2
F5 G5 B♭5 G5 B♭5 C5 B♭5
to his knees.— Feel— my heat tak - in' you high - er, burn—
C5 B♭5 C5 B♭5 C5 B♭5 G5 B♭5 G5
— with me, heav - en's on fire. Paint— the sky with—
F5
(G5) B♭5 C5 B♭5 C5 B♭5 C5 B♭5 C5 B♭5 G5
— de - sire, An - gel fly, heav - en's on fire. Oh,—
Bridge
(F5) C5 G5 B♭5 A5 G5 B♭5 A5 G5 B♭5
Sl. Sl. Sl.
— oh,— heav - en's on fire! —
A5 G5 B♭5 A5 G5 F5 C5 G III (root)
Oh, — oh,—

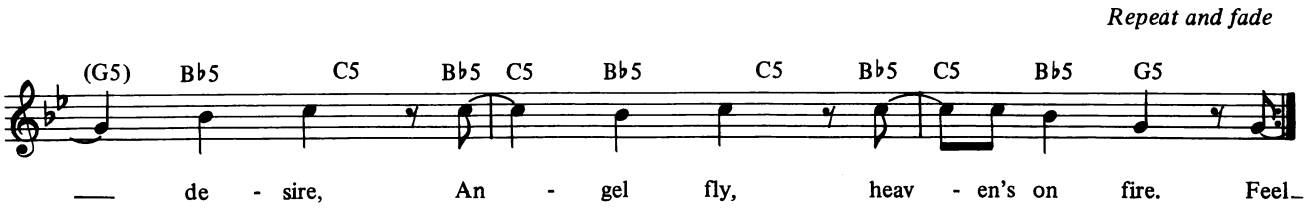


* Sustain notes to form chord









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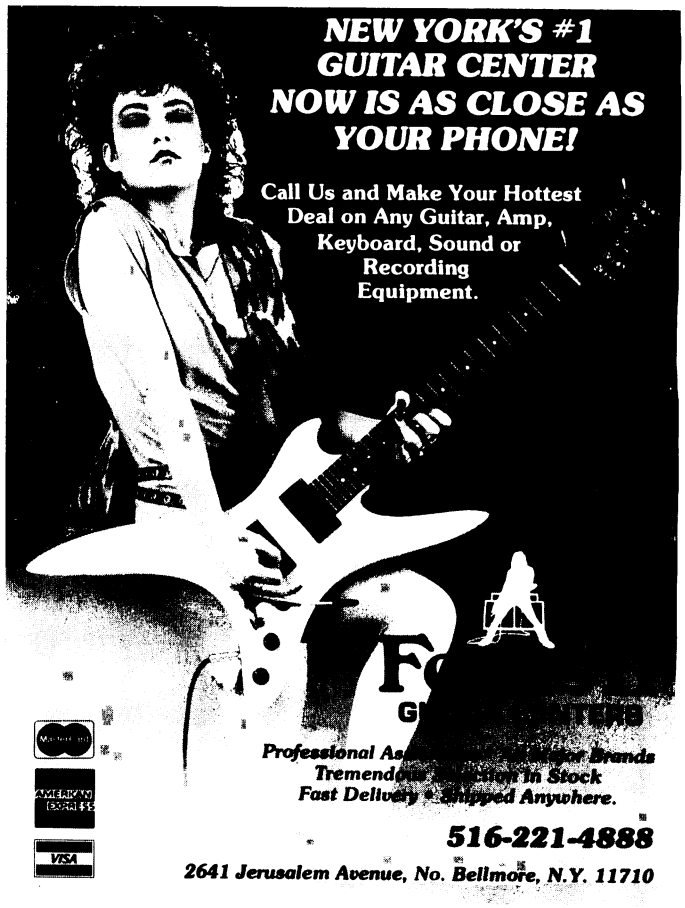
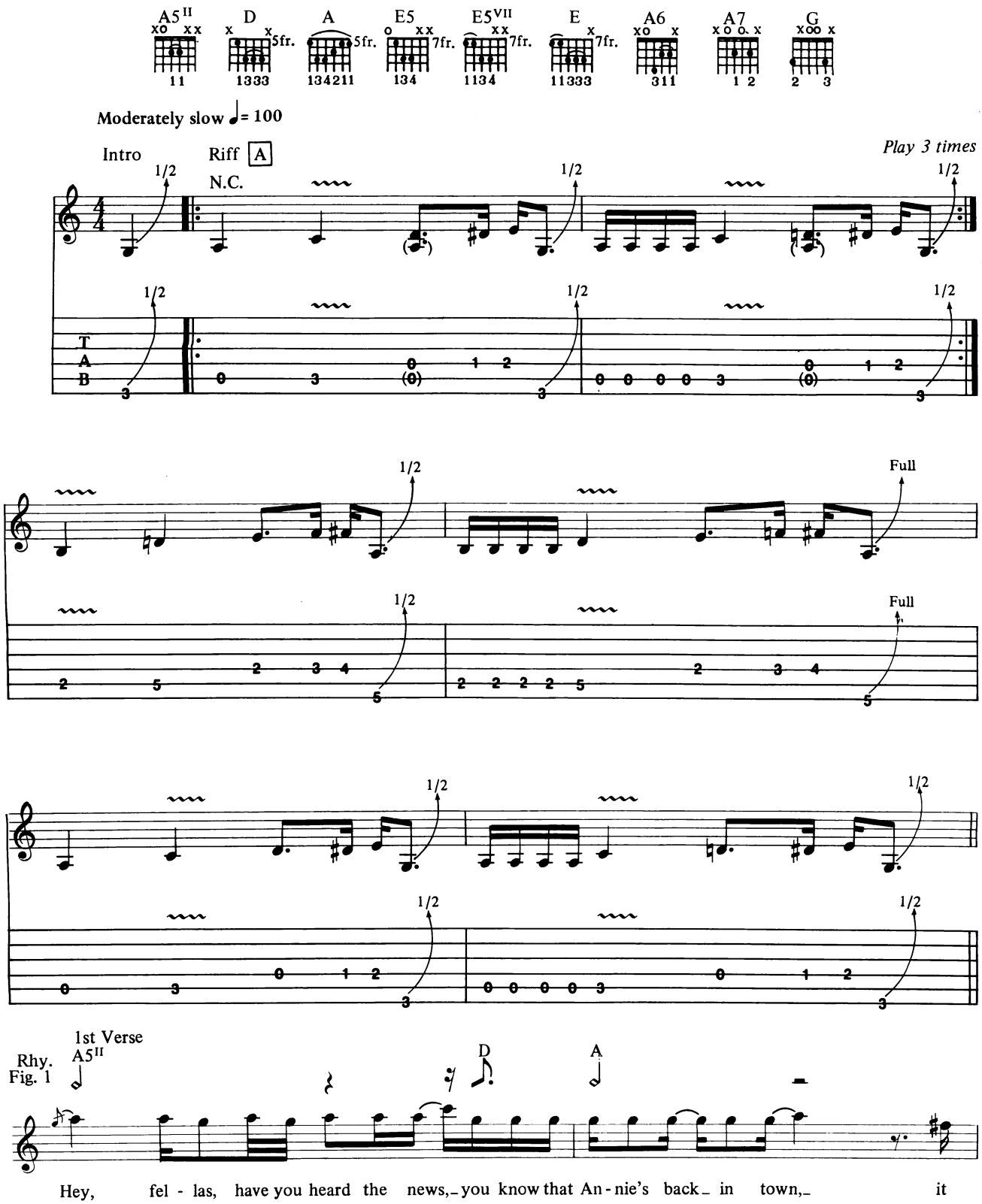


TABLATURE EXPLANATION SEE PAGE 104

HEARTBREAKER

As recorded by Led Zeppelin
(From the album ZEPPELIN II/Atlantic 19127)

Words and music by
Jimmy Page, Robert Plant,
John Paul Jones and John Bonham



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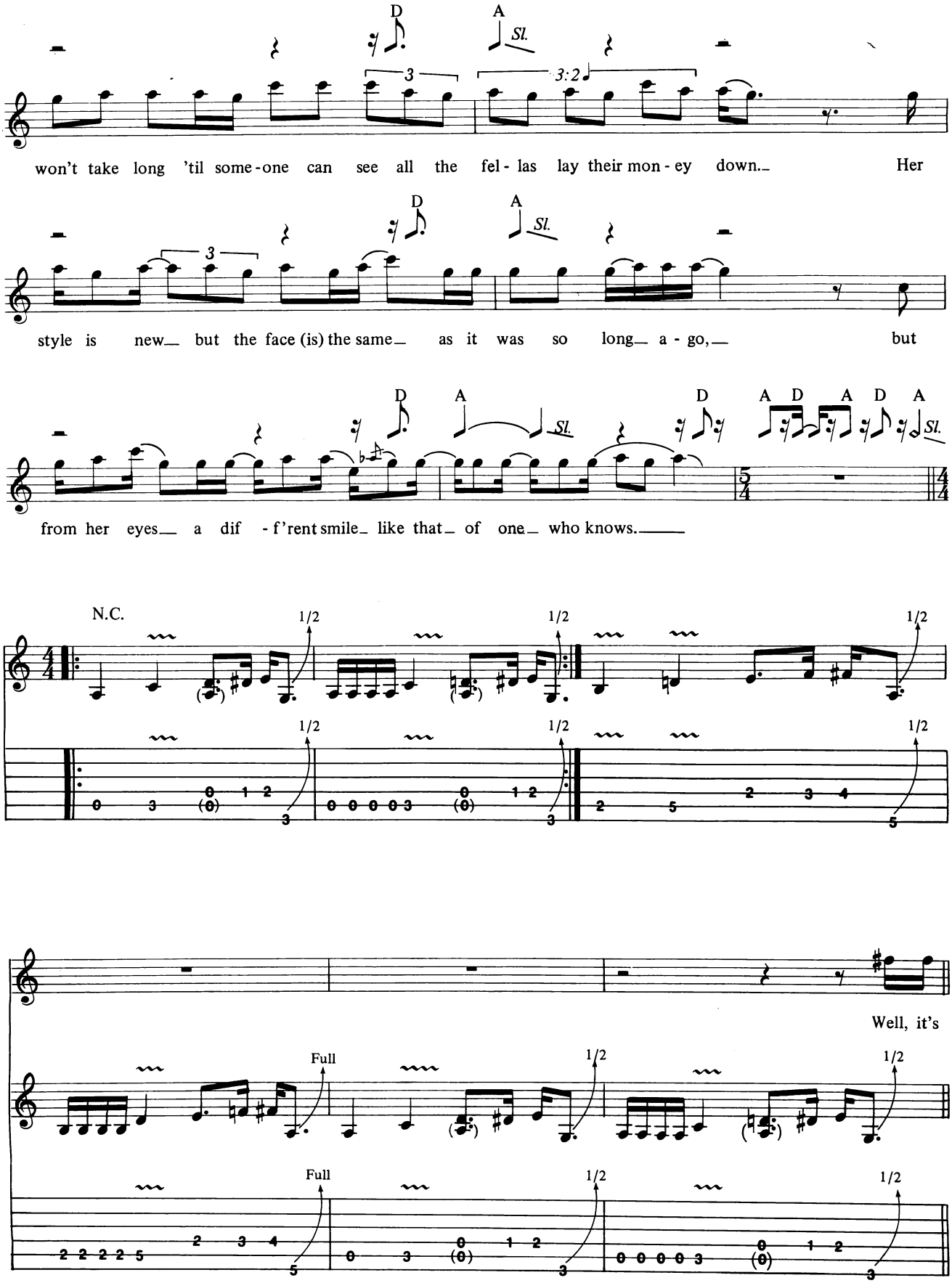

D A Sl.
3 3:2
won't take long 'til some-one can see all the fel-las lay their mon-ey down. Her
D A Sl.
3
style is new but the face (is) the same as it was so long a-go, but
D A Sl. D A D A D A Sl.
from her eyes a dif-f'rent smile like that of one who knows.
N.C.
1/2
Full
Well, it's

2nd Verse
Rhy. Fig. 1

A5II D A

been ten years or may - be more_ since I first set eyes_ on you,_____ the

D A

best years of my life__ go by__ here I am a - lone____ and blue.____

D A

Some peo - ple cry and some_ peo - ple die__ by the wick - ed ways_ of love,____ but

D A D

I just keep_ on roll - in' a - long_ with the grace__ from the Lord_ a - bove._

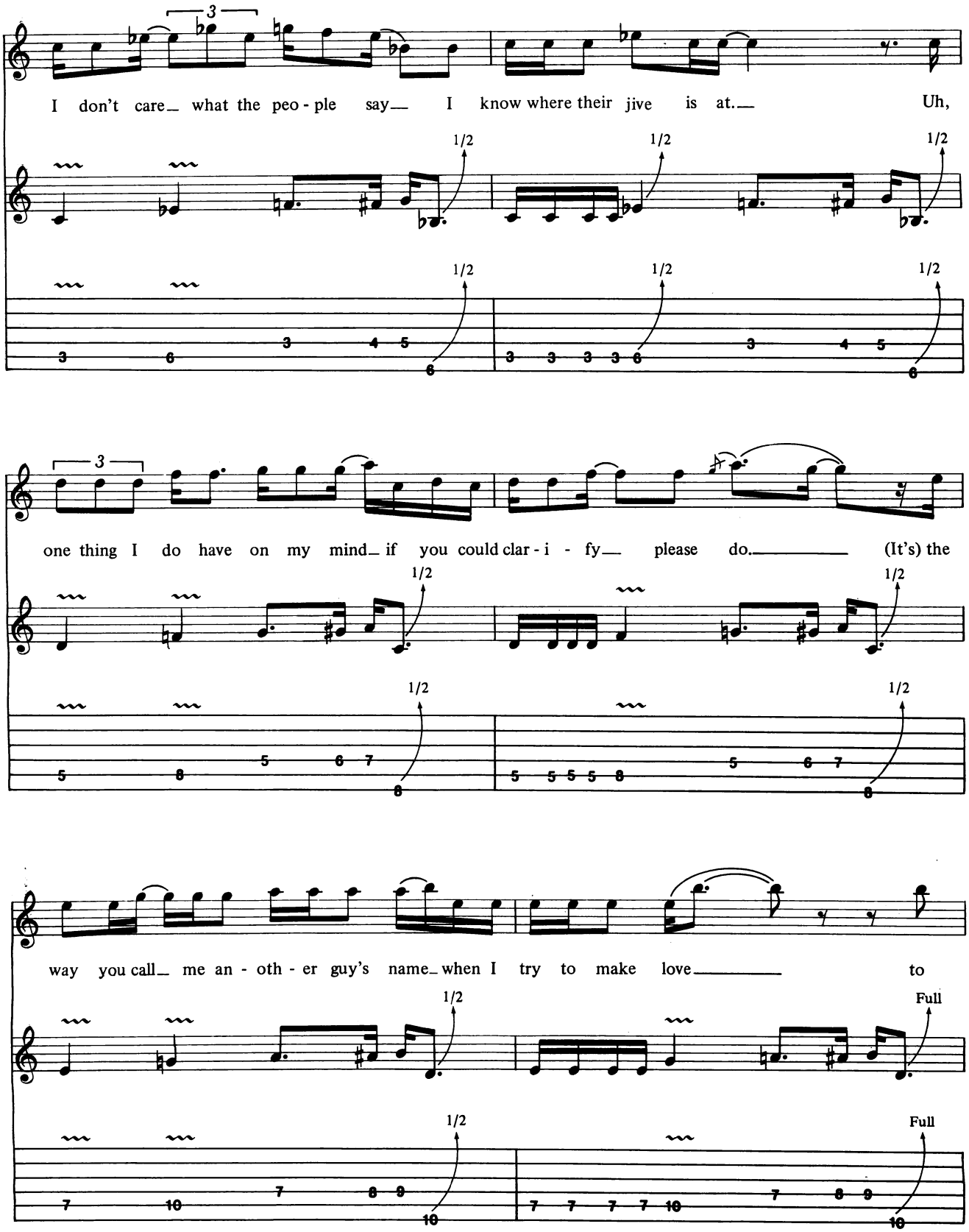
Bridge

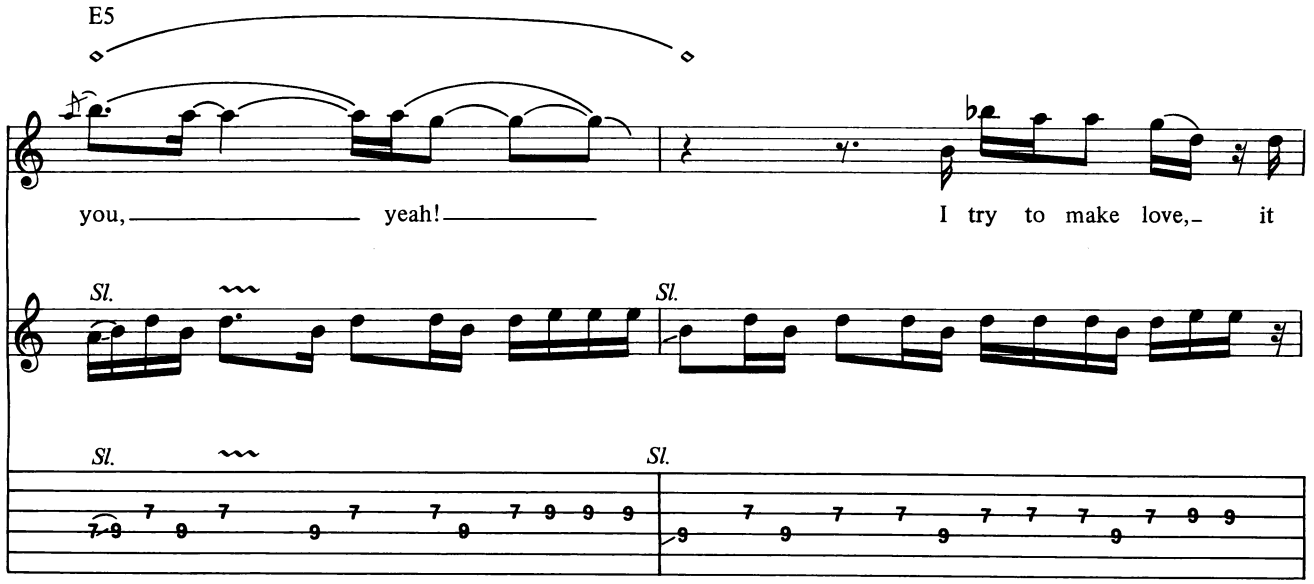
A D A D A N.C.

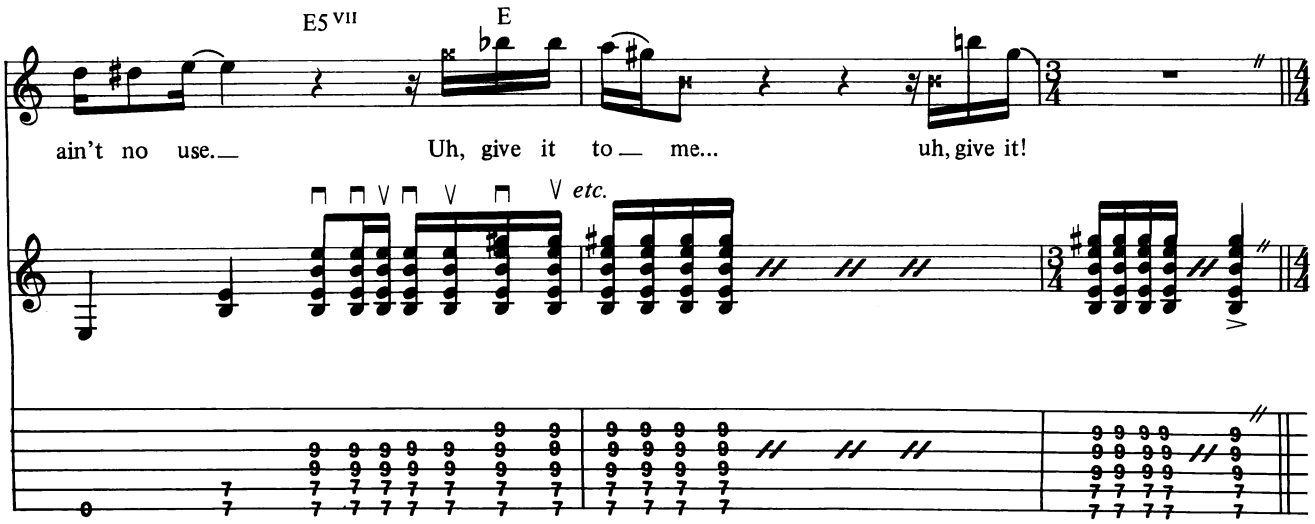
Peo - ple talk - in' all a - round_'bout the way you left me flat,_

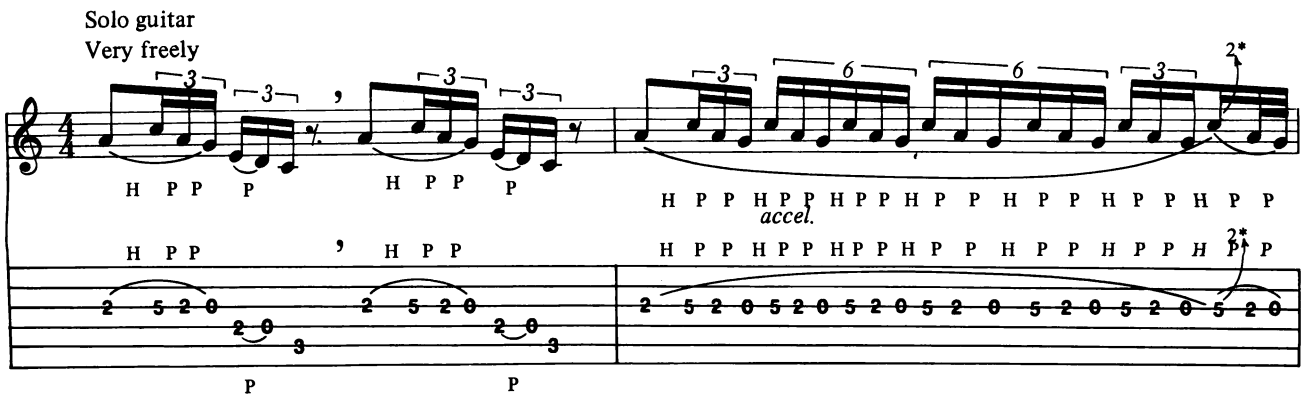
1/2 1/2

1/2 1/2

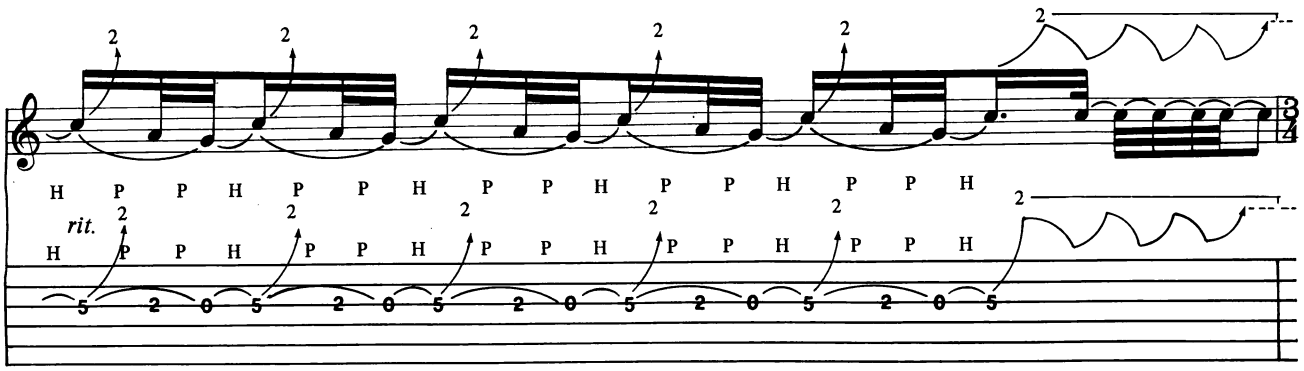

I don't care what the peo - ple say I know where their jive is at. Uh,
one thing I do have on my mind if you could clar - i - fy please do. (It's) the
way you call me an - oth - er guy's name when I try to make love to
1/2
Full

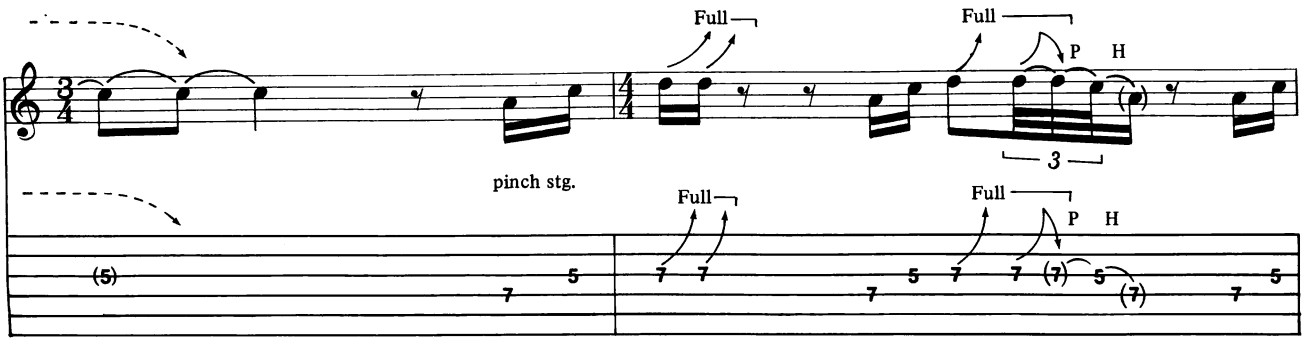


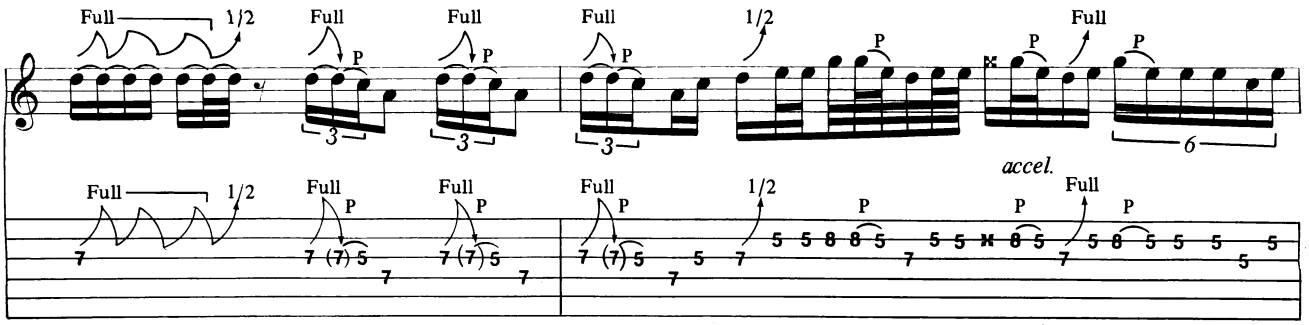


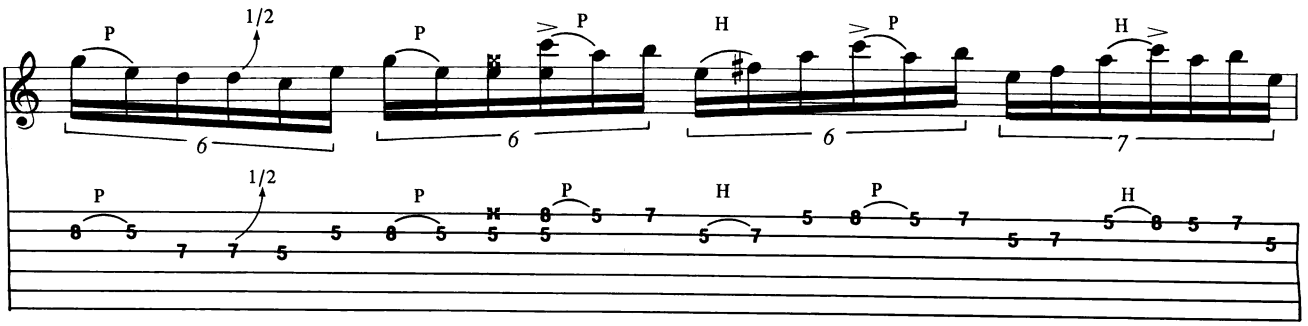


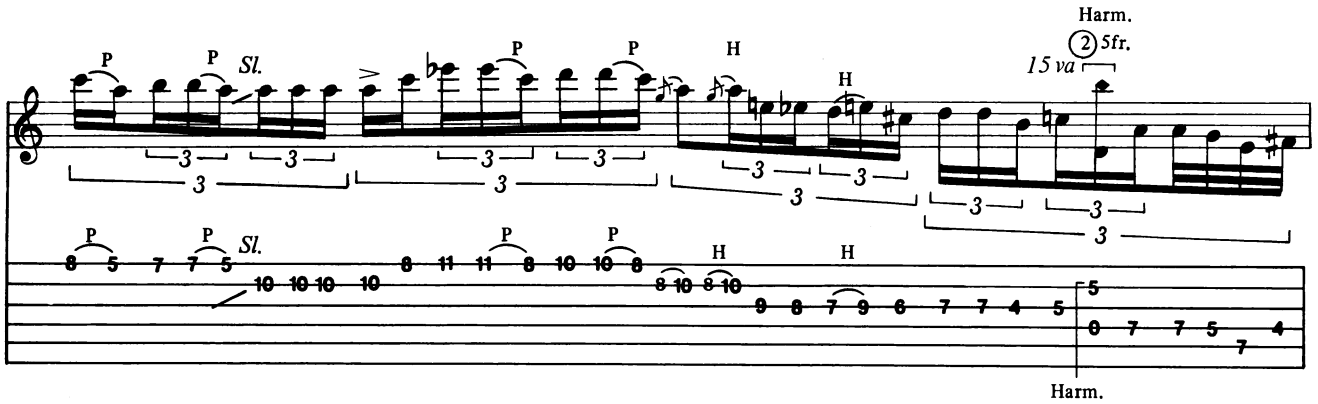
*This bend is achieved by pulling the 3rd stg. behind the nut with the pick hand; release bend and pull-off simultaneously for next note.

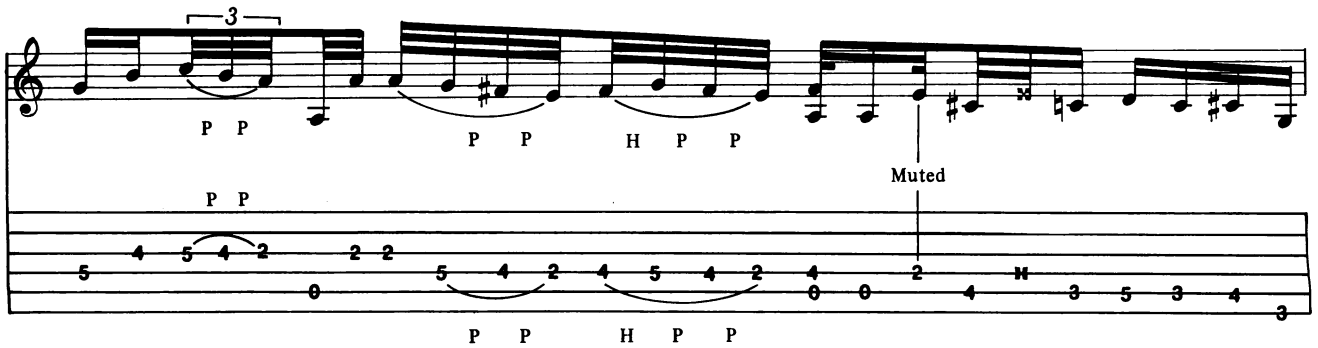

rit.

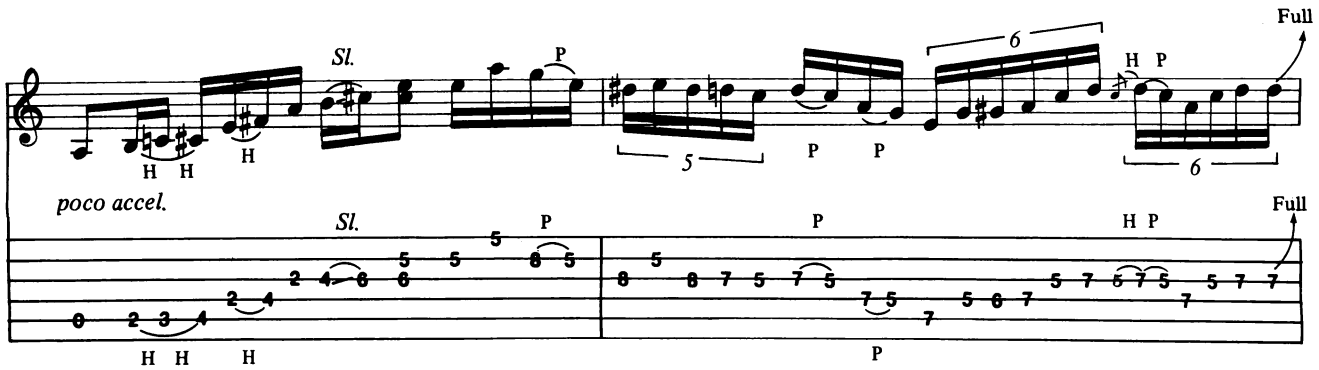

Full
Full
pinch stg.

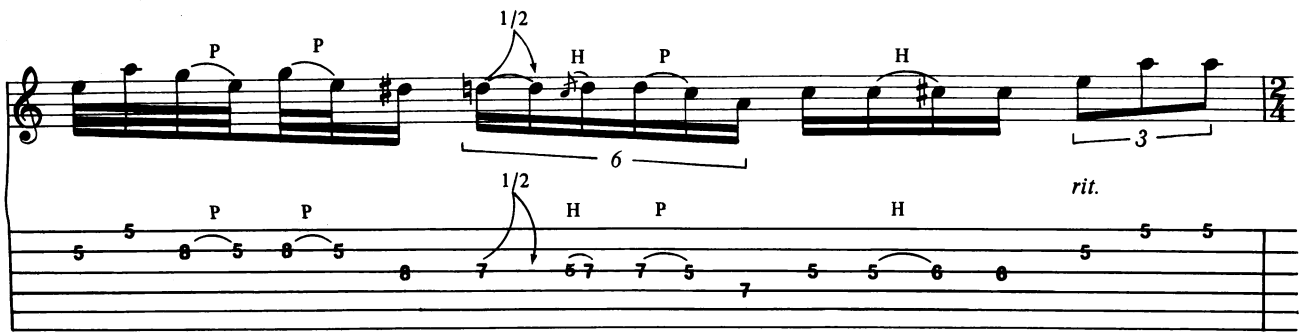

Full
1/2
Full
Full
Full
1/2
Full
accel.

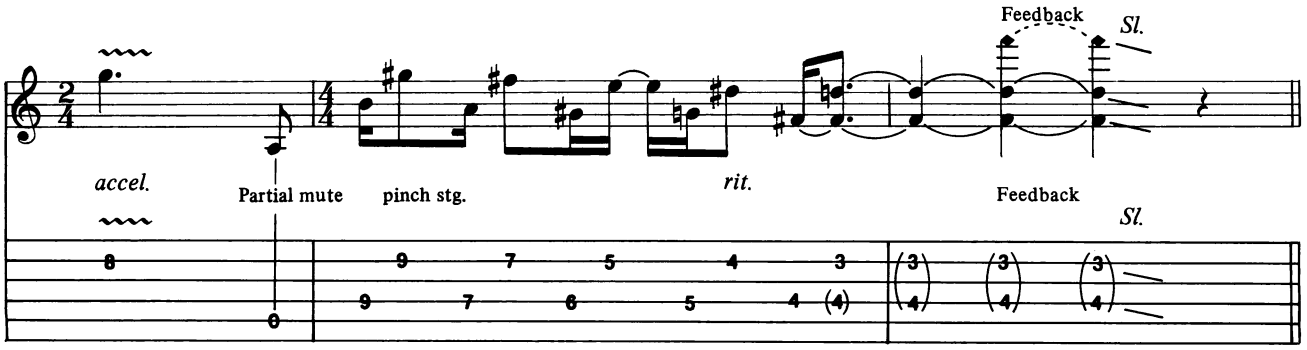

1/2
1/2

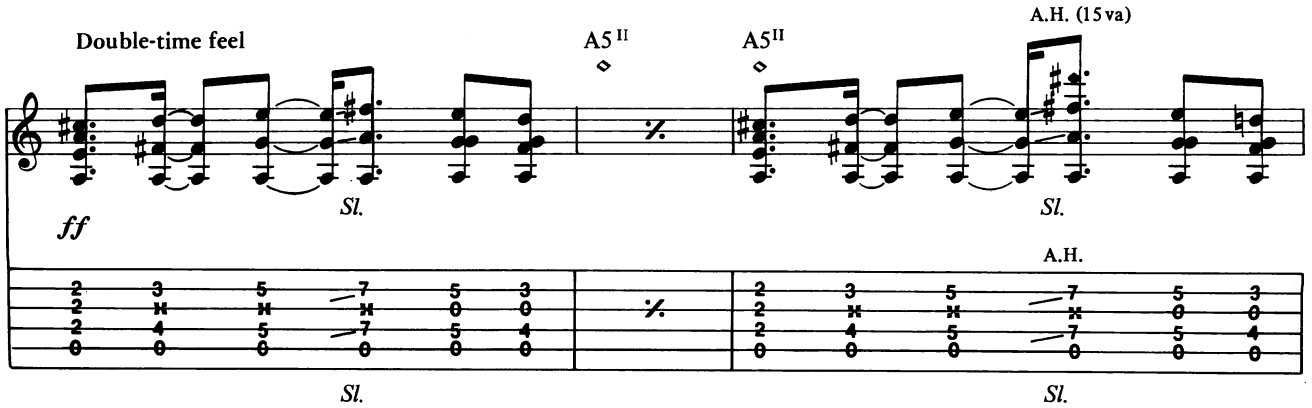

Harm.
2 5fr.
15 va
Sl.
Harm.

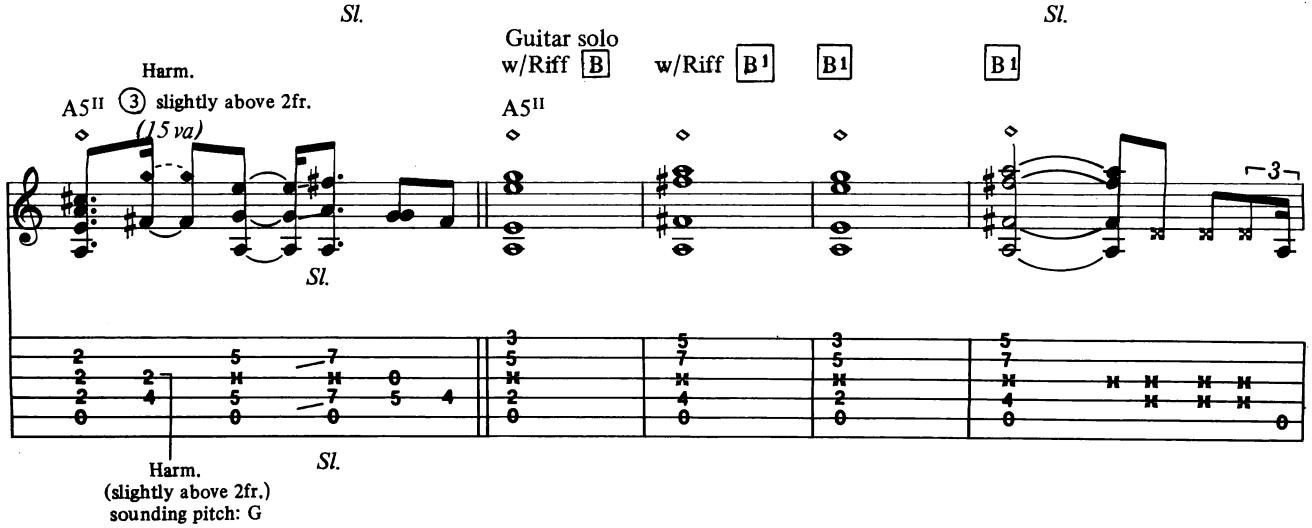

Muted

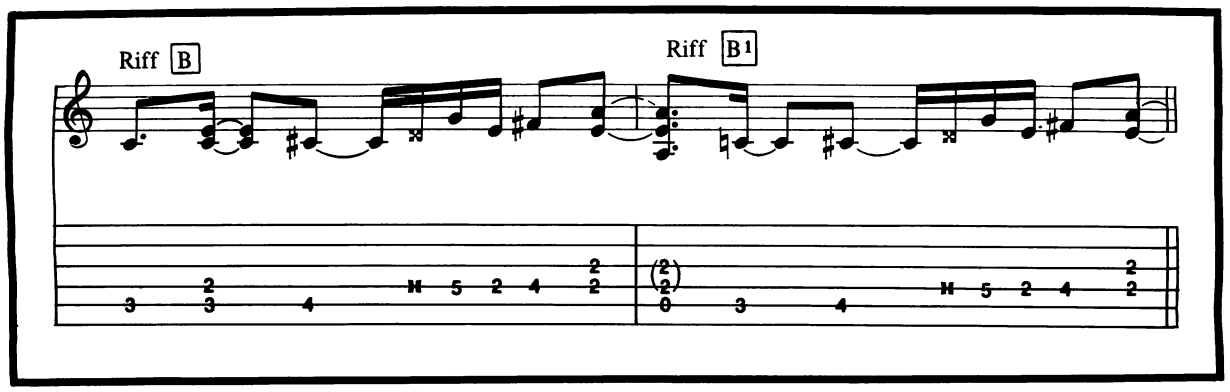

Sl.
poco accel.
Full

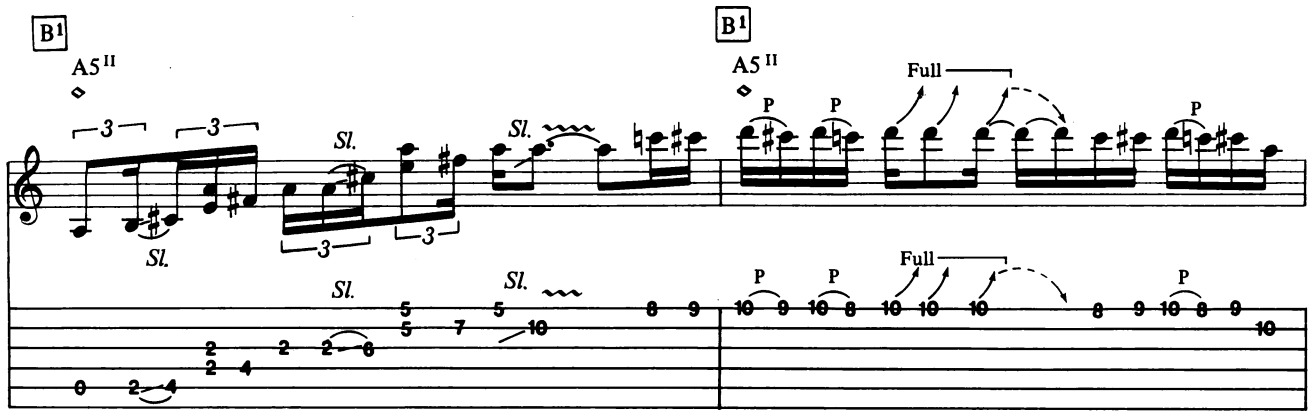

1/2
rit.

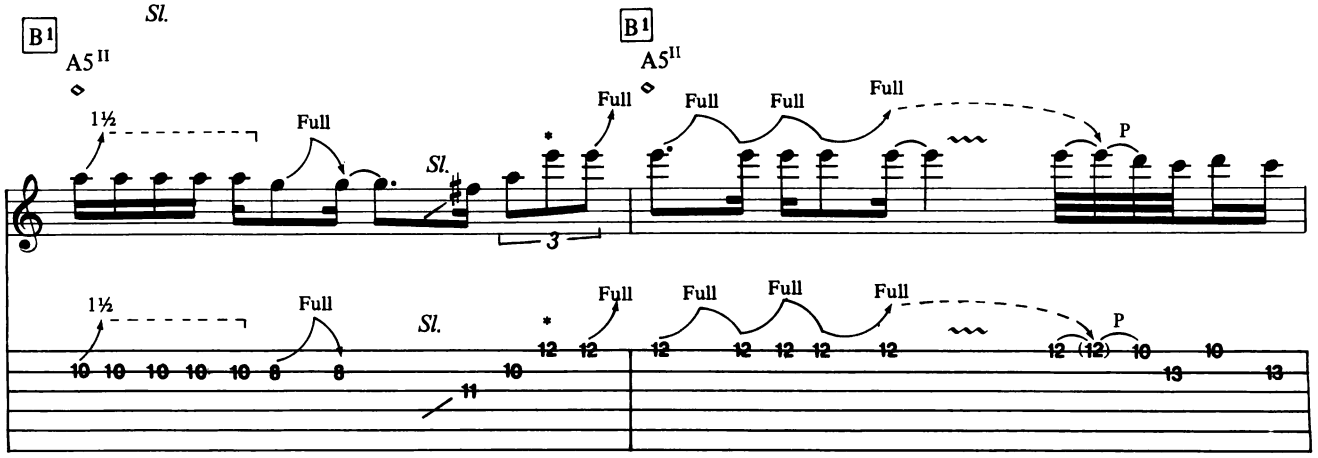

Feedback
Sl.
accel.
Partial mute
pinch stg.
rit.
Feedback
Sl.


Double-time feel
A5 II
A5 II
A.H. (15va)
ff
Sl.
Sl.
A.H.
Sl.
Sl.

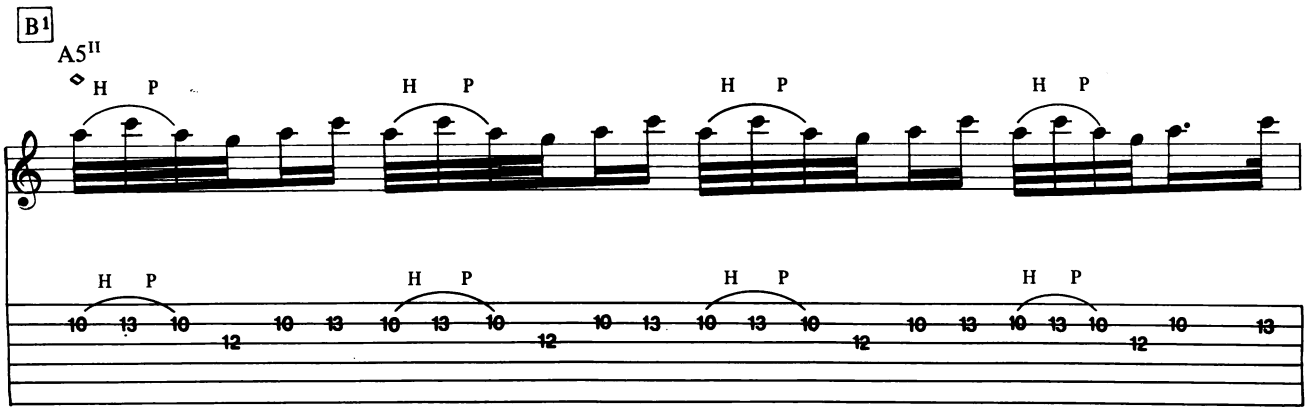

Harm.
A5 II
3 slightly above 2fr.
(15va)
Guitar solo
w/Riff B
w/Riff B1
B1
B1
A5 II
Sl.
Harm.
(slightly above 2fr.)
sounding pitch: G
Sl.

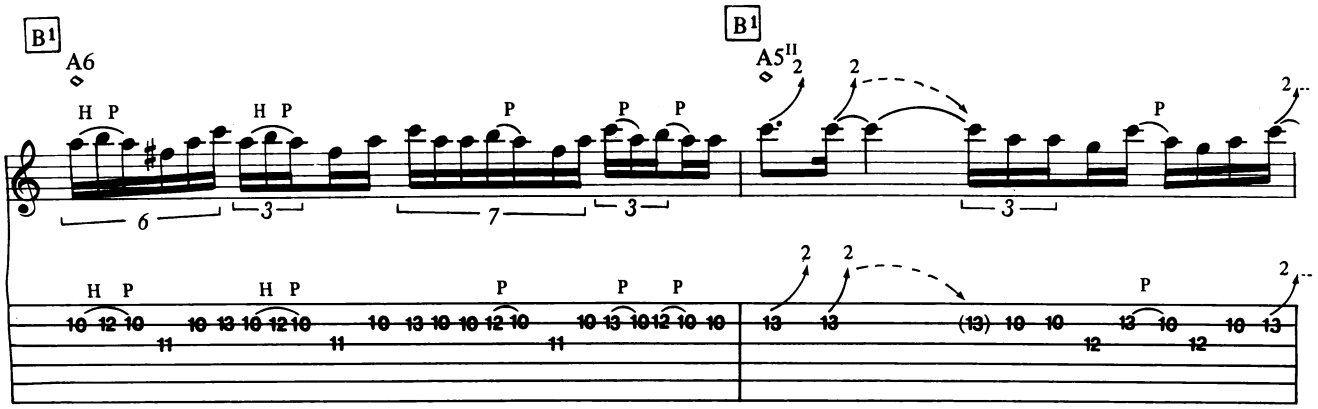

Riff B
Riff B1

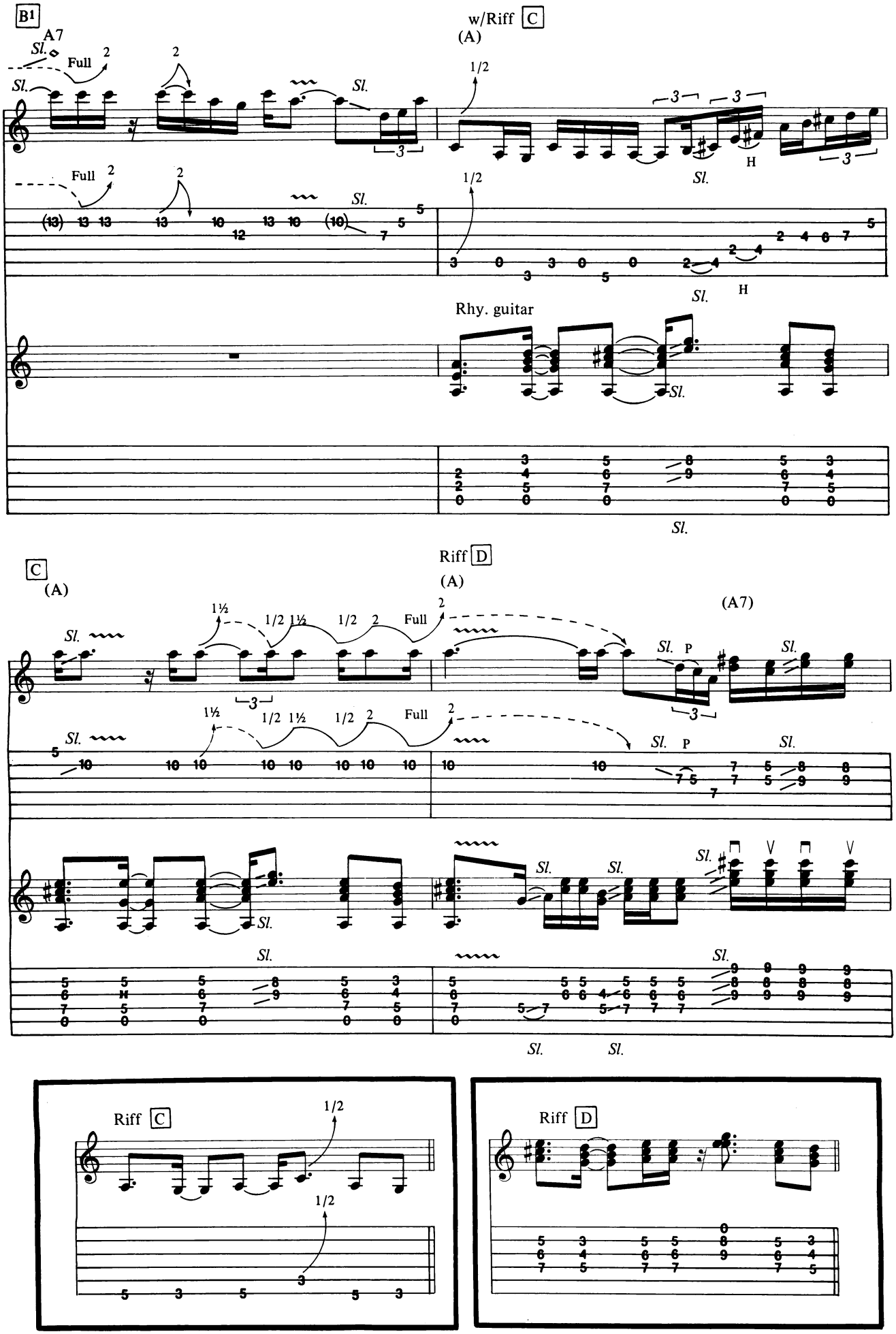


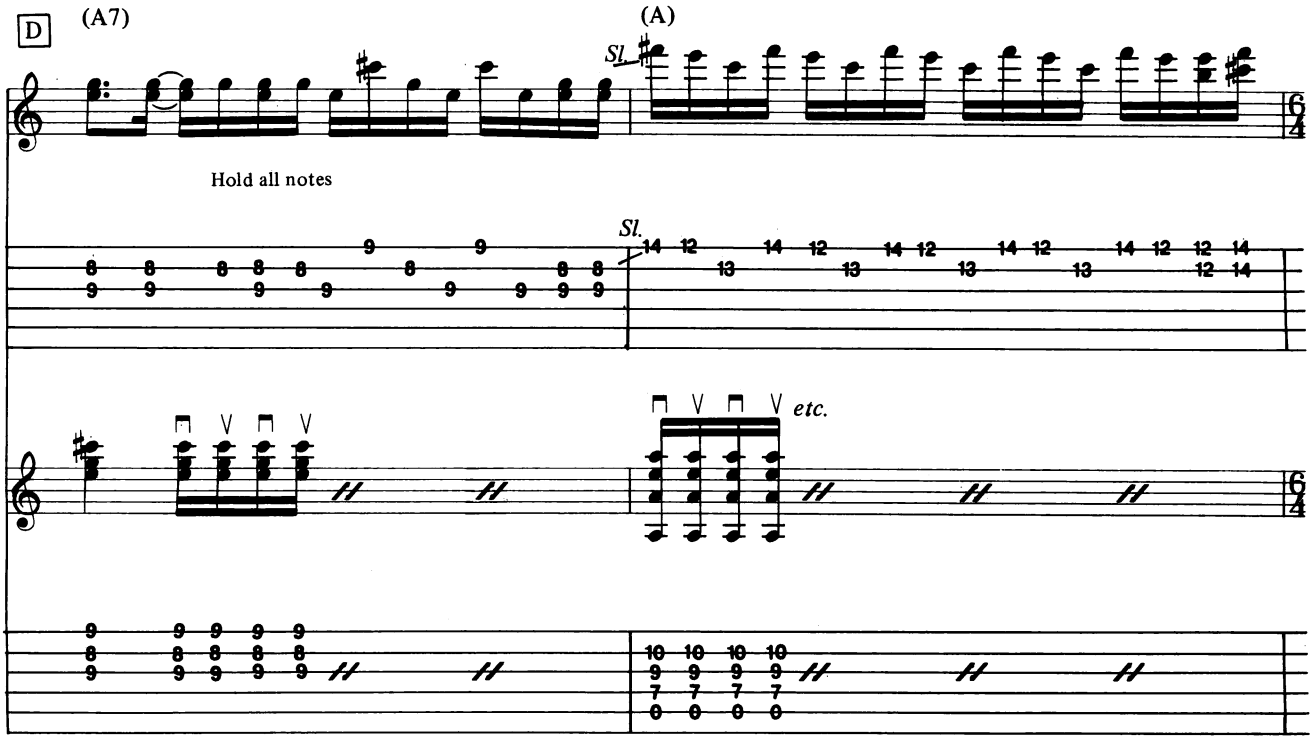


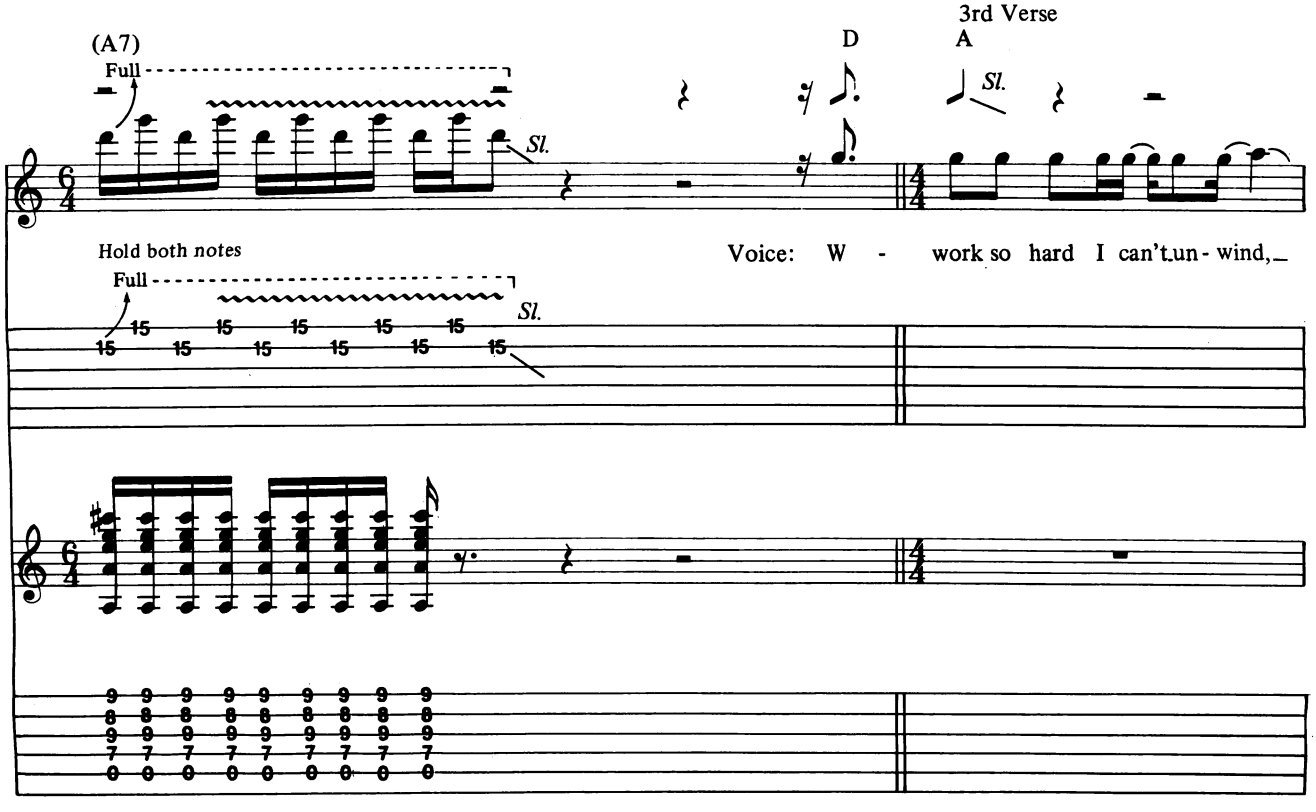
*Fret w/o picking

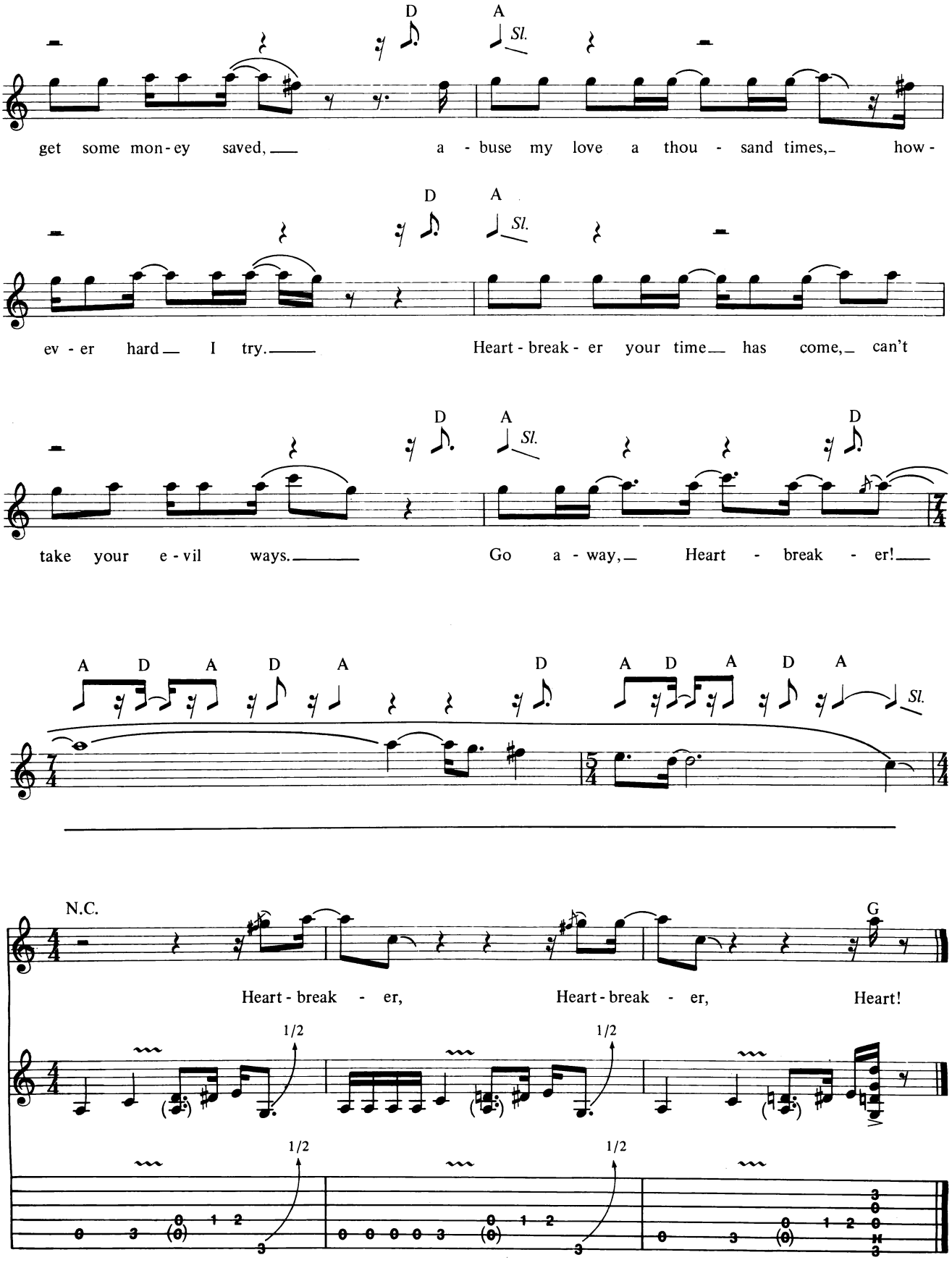





B1
A7
w/Riff C
(A)
Full
Rhy. guitar
C
(A)
Riff D
(A)
(A7)
Riff C
Riff D


D
(A7)
(A)
Sl.
Hold all notes
Sl.
etc.


3rd Verse
(A7)
D
A
Full
Sl.
Sl.
Hold both notes
Voice: W - work so hard I can't un- wind,
Full
Sl.


D A Sl.
get some mon-ey saved, a-buse my love a thou-sand times, how-
D A Sl.
ev-er hard I try. Heart-break-er your time has come, can't
D A Sl. D
take your e-vil ways. Go a-way, Heart-break-er!
A D A D A D A D A D A Sl.
N.C. G
Heart-break-er, Heart-break-er, Heart!
1/2 1/2
1/2 1/2

JIMMY PAGE THE FIRM & PAUL RODGERS

Continued from page 56

Since he was somebody who I really respected from the past, I asked him whether we could get together on a couple of things way, back before the ARMS tour.

PAUL: We wrote a couple of songs.

JIMMY: That's what we did, we got together and really just sort of played, because I'd been desperate to play at one particular point in time.

PAUL: I was desperate to sing.

JIMMY: The last thing I did over here, and Paul too, was the ARMS tour. I called Paul, hoping, keeping my fingers crossed at my end of the phone, that he would say yes. Would he come sing on that tour? It was such a good feeling to do that and it was so good working with him that it was sort of proposed: Would you ever fancy doing anything in the future? It went on from there, step by step, until we found a rhythm section. Thank God we're here now to play.

QUESTION: Can you tell us a little about Chris Slade and Tony Franklin?

JIMMY: They're brilliant musicians, actually. I'm sure you can appreciate that both Paul and I wouldn't have come over here without a great rhythm section. They are really fine musicians and neither Paul nor I would stop short of anything but what we thought were good guys and good players.

QUESTION: How did you come up with the name the Firm?

JIMMY: I don't remember; it wasn't me. We were having a lot of problems working out a name for the band.

PAUL: We put them all in a hat. We were seriously considering calling ourselves the Royal Court of China at one point. Somebody suggested the Firm and it was such a simple four letter word that can be interpreted on so many different levels. It can be the CIA, the Mafia, the company you work for. It's got all sorts of different levels, and that's what we like about it. We work on different levels, as does the music.

JIMMY: It just means a bunch of close mates.

QUESTION: When you were getting together as a band, did it feel like you were starting over, like any band that would have to play clubs, and work your way back up?

PAUL: I think it's true. When me and Jimmy started to decide together that we could do something—we had something in common and the music was there—we started to write together. What we really needed was a great rhythm section. That's not easy to find. You don't find them walking down the street every day. You've got to look around for them.

JIMMY: Especially personality-wise as much as playing-wise.

PAUL: Jimmy did a lot in that direction. He came up with the rhythm section. This is the point where it all took off, to what you now know as the Firm. We did have to start again. We did have to pull a lot out of the bag. We all walked into this cold rehearsal room and there's a drum kit, a guitar, a bass rig and there's the vocal thing. What are you going to do? Once it started to flow, it really started to flow.

JIMMY: Really, it's only just starting now. Zeppelin and Bad Company are two bands which I'm sure Paul and I feel privileged to have been part of. Nevertheless, we're still ourselves as individuals, in a way. If you get two strong entities from one area and they get together, I suppose you are starting again. It could be your crucifixion or your salvation. The thing is, we're having a great time.

PAUL: It's our "crucivation."

QUESTION: Paul, did you ever take any vocal lessons?

PAUL: I didn't take any lessons from anyone. The only lessons that I had were listening to a lot of blues and soul people, mainly black people singing the blues. When I first started out I was playing the bass and I was in a band and the singer got a sore throat. They turned around and said to me, "Can you sing *Long Tall Sally*?" I did and I got the job. That was when I started singing. I was lucky I was born with a voice and I've looked after it. But I never took lessons.

QUESTION: Jimmy, how do you feel your guitar playing has progressed over the years?

JIMMY: It changes all the time really. Well, not all the time. I guess from an objective point of view, if you were able to witness it, you'd see a dramatic change probably every six months. As far as what I'd like to do with it, it's just to keep progressing, purely for my own fantasy, but to get a very emotional quality to my playing. That's it in a nutshell.

PAUL: Jimmy is a very passionate player.

JIMMY: Paul is a very passionate singer as well. That's why he's good.

QUESTION: Was going back on the road, after all those years in Bad Company and Zeppelin, a difficult thing to do?

PAUL: We've both got a lot of experience being on the road. The reason we stayed away from it was to kind of recharge the batteries. Now we're going back to it and it feels right. It's the right time for us to do this now. I think we feel pretty strong about it. But it's new for us, too. It's something that is just developing that we ourselves are just getting into.

QUESTION: Did you write any material that is *not* on the album?

PAUL: We're in a situation where I personally have always wanted to be in, which is, we've actually got songs we're playing on stage that we haven't recorded completely yet, which means that we're actually breaking in new songs prior to them being recorded. Let me explain. Normally you take a new song and the group rehearses it, then you record it. Then you go out on tour and you play it, and it becomes something else quite fantastic. It's pretty good when you record it, but when you play it on stage for 20 gigs it becomes something else. We had an overspill of material from the album that we wanted to play. Now we're in a position where we're playing this new material and breaking it in with audiences. We're ahead of the game.

QUESTION: Is it a treat to do the material that was on your solo album (Cut Loose)?

PAUL: It's a treat. I felt that I had a lot of good material there but I played all the instruments myself. I don't know if that was the best thing in the world to do. When you get a band, there's a lot of magic and there's a spark between the musicians. We take each other into areas where we wouldn't necessarily go alone. Even a number which is fairly set in my own mind really springs to life when the group plays it.

QUESTION: Is *Midnight Moonlight* the *Stairway to Heaven* of 1985? Did the chords for one song inspire the other?

JIMMY: About the chords, I've got to be truthful. I used to do a number called *White Summer*, and *Midnight Moonlight*, as such, came from the extension areas of improvisation in that song. I came across different things and I must admit I remembered them and thought it would make a nice sort of thing. That's always true—there are certain areas of improvisation that one hears, that you think could be developed into something else. I've got to own up, *Midnight Moonlight* really stemmed from *White Summer*. As far as *Stairway*, I never even considered it in context with *Midnight Moonlight*.

PAUL: I've got to say that I think *Stairway to Heaven* is a really fantastic song. It's something else.

JIMMY: You don't spend your life trying to eclipse it.

QUESTION: Do you feel that the influence of the synthesizer has taken over the role of the guitar as the leading force in rock music?

JIMMY: Synthesizers don't look like they're dying at the moment. The thing is, it's technology working for the musician. As far as the guitar goes, there hasn't been that much of an advance since the Les Paul. There have been a few sort of attempted guitar synthesizers and they work to a degree, but it's nothing like a keyboard synthesizer. I wish there was, I really do, because I can't play a keyboard. However, whatever happens, as far as the music we're all relating to, I would say the melodies will always flourish no matter what, and I hope the earthy quality of music, the raucous stuff, will still be there as well.

But all those sort of textures for the recording are there to help the song. If you heard all the songs you really like, from any artist or group, and heard them in their basic form, whether it be just piano or just guitar, they would absolutely hit you just as hard emotionally as when they had all those embellishments. Synthesizers are really just for orchestration techniques.

PAUL: No matter how advanced you can get with technology, it's always going to be your own feeling that expresses itself through that instrument. It doesn't matter what it is—guitar, synth, drums, bass, singing, anything—it's got to come from the heart. ■

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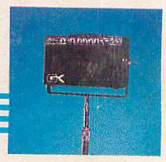

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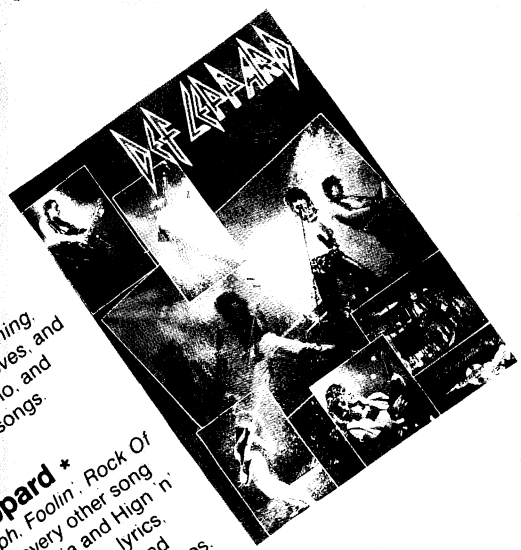

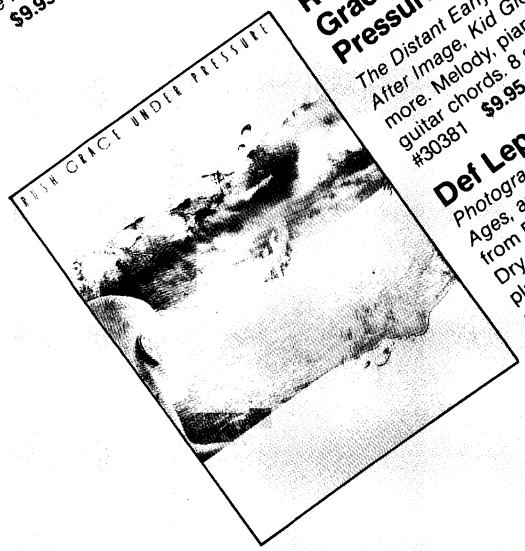

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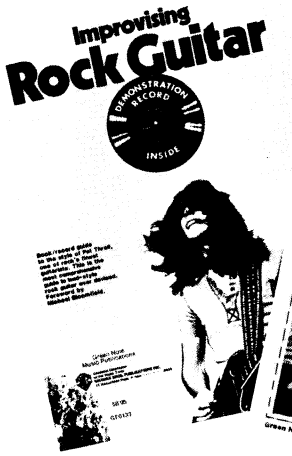

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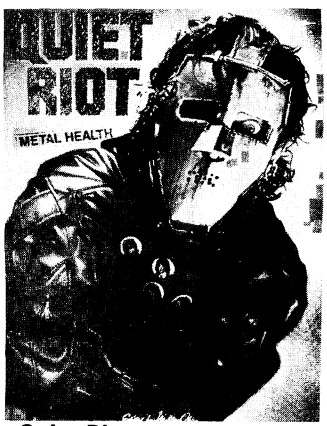

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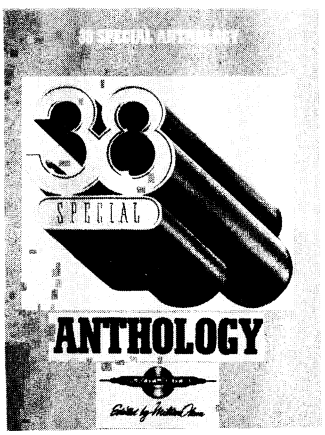

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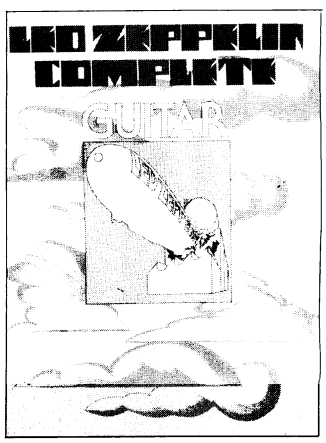

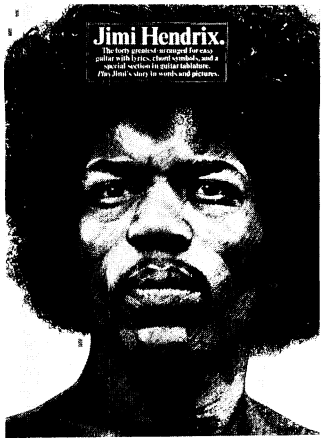

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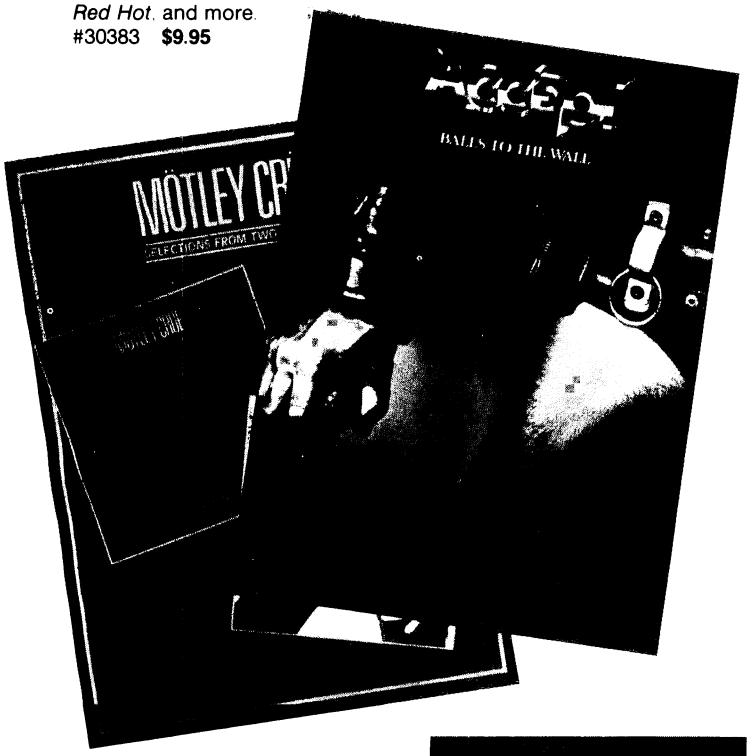

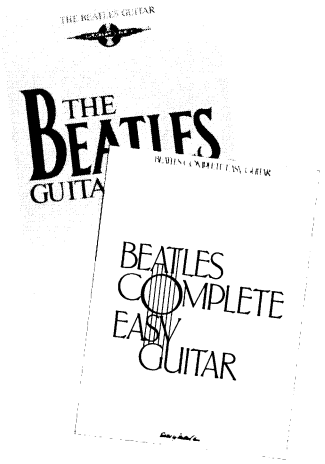

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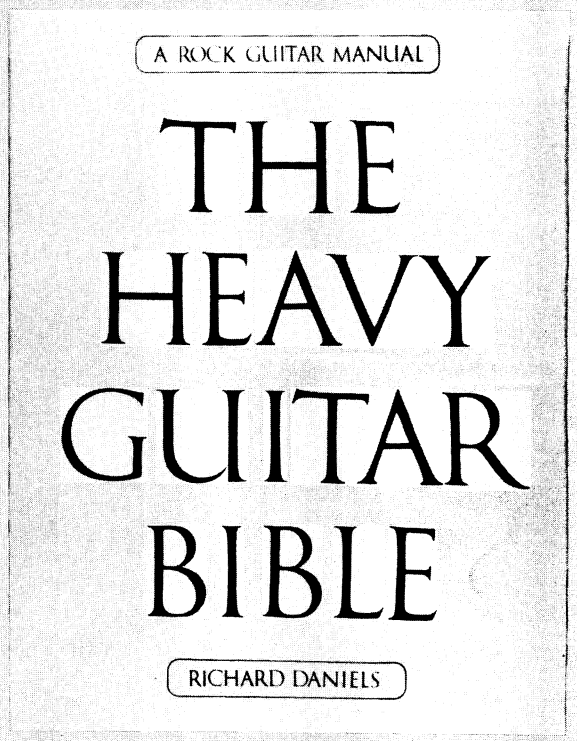

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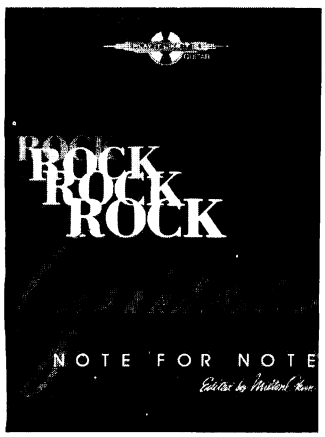

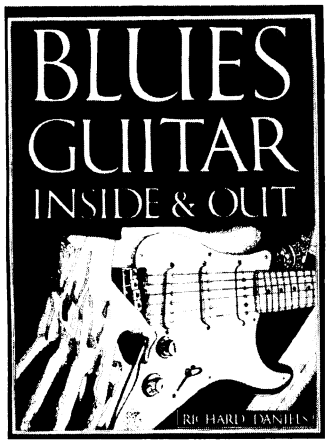

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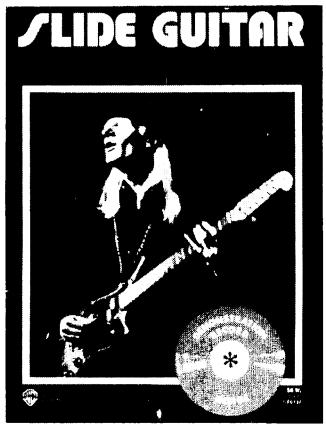

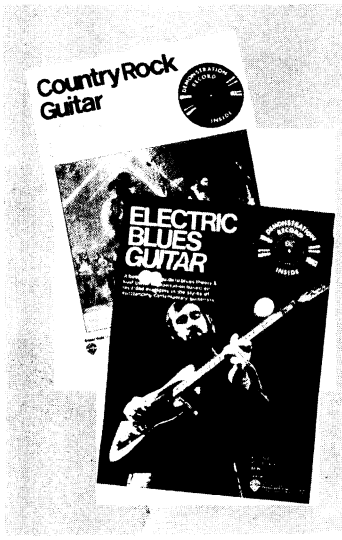

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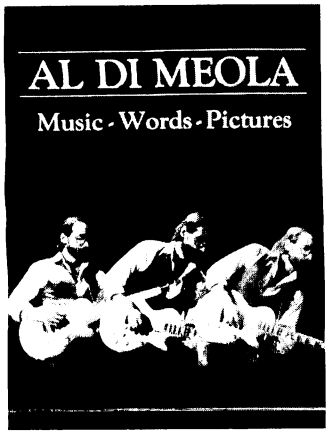

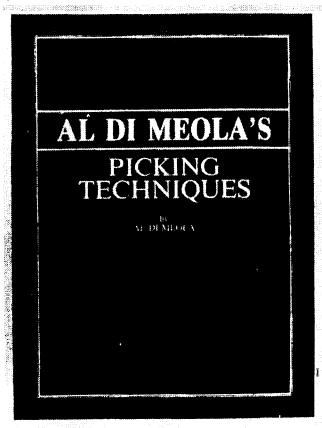

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Billy Idol—#27654

Sing Me Away
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Mama Weer All Crazee Now
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Gibson recently unveiled the new Les Paul and Explorer synthesizer models designed for use with the Roland GR-700 synthesizer (sold separately). The Les Paul Roland model offers a carved hardwood body and two gold plated Gibson "Pat.Appl.For™" pickups and one Roland #601 hexaphonic pickup.

The Gibson Explorer model features a solid American hardwood body, and like the Les Paul model, consists of a one piece quartersawn Northern rock maple neck with an ebony fingerboard. Its controls include a master volume, tone, pickup selector and onboard controls for the Roland GR-700 system. *Both models* also feature a 24 pin connector socket and ¼" jack located on the rim, as well as chrome-plated Gibson ABR-1 Tune-O-Matic™ bridges and Stop Bar tailpieces.

Gibson Guitar
P.O. Box 100087
Nashville, TN 37211

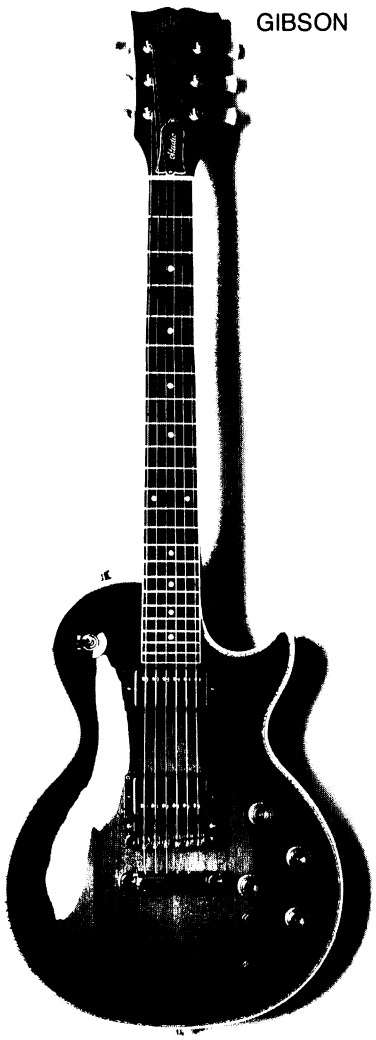
The Phantom Wah is the world's first proximity controlled guitar effects device. Unlike the traditional pedal-action wah unit, center frequency is determined by the proximity, or nearness of the foot to the sensor plate and is continuously adjustable by moving the foot up and down over the plate. The unit electronically switches on and off whenever the foot nears or leaves the plate. The Phantom Wah features an expanded three octave range (250 Hz to 2000 Hz), and state-of-the-art digital filtering for the lowest in noise/distortion/hum levels.

The suggested retail price is $189.00.

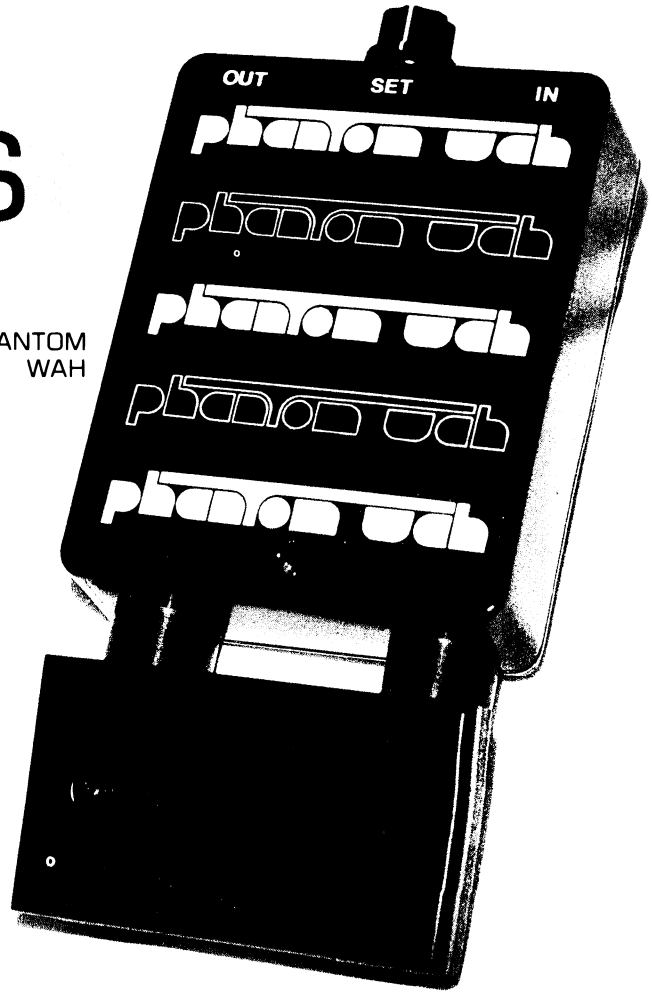
Phantom Inc.
6350 Brooks Blvd.
Mentor, OH 44060

The Cobra 90 Bass amplifier, designed by the Carlsbro Group of instrument amplifiers and p.a. equipment and distributed by Meisel Music, Inc., features 90 watts of power, one high and low gain input, gain bass and treble controls, parametric EQ Frequency and Gain controls, as well as a rugged 15" bass driver and tuned enclosure which delivers optimum low frequency performance. The Cobra 90 Bass is available as an amp as well as in a combo format.

Meisel Music, Inc.
32 Commerce Street
Springfield, NJ 07081



GIBSON



PHANTOM WAH

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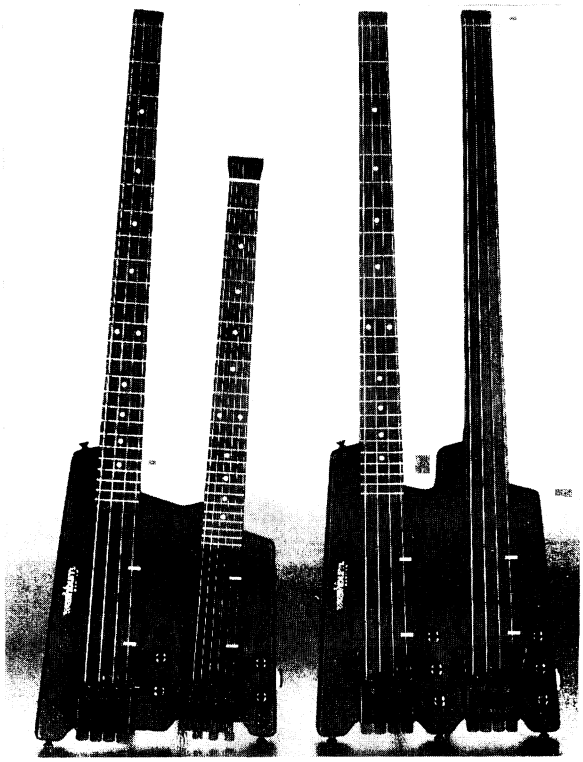
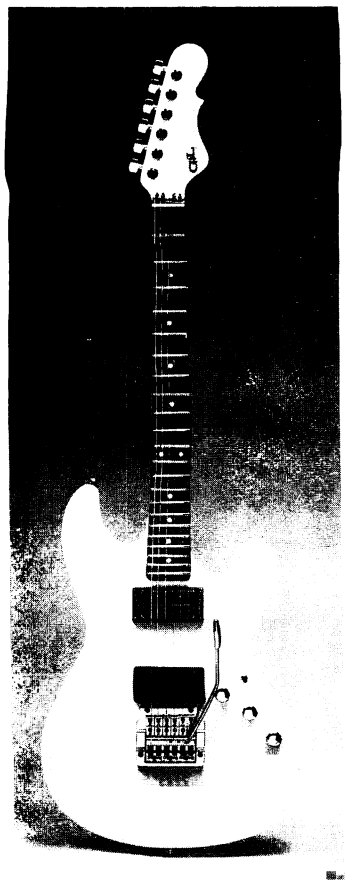




G & L MUSIC SALES

SHURE BROTHERS, INC.

MODEL 10 MODEL 12 MODEL 14

Prologue microphones, from Shure Brothers, Incorporated, are ideal microphones for home audio and video recording use or other non-critical p.a. applications. The three basic models in the Prologue series are available in high or low impedance and feature a specially tailored frequency response and their cardioid unidirectional polar pattern controls annoying feedback. Swivel adapter, vinyl drawstring case, and Shure's one-year guarantee are standard with all Prologue models. Cable is not included.

Shure Brothers Inc.
Customer Services Department
222 Hartrey Avenue
Evanston, IL 60204

G & L Music Sales introduce the Superhawk electric guitar featuring two mid-range humbuckers—one volume control for both pickups and two-tone controls, one for each pickup. A three-position selector switch provides a choice of lead or rhythm pickup, plus a combination of both.

The Superhawk consists of a 1¾" wide (at the nut) Rock neck, with a 12" radius and ebony fingerboard. The Kahler® Tremolo and Guitar Tech string lock are standard. The guitar is available in Black, White, Rampage Red and Hot Pink. The suggested retail price is $844.50.

G & L Music Sales Inc.
2548 E. Fender Ave. Unit G
Fullerton, CA 92631

Washburn adds the Bantam series double-neck guitars to their lineup, available in a guitar/bass design or a fretted bass/fretless bass design. Both feature black-lacquer finishes and black hardware and are fitted with Washburn's innovative bridge and tuning system. A simple stereo Y-cord allows the musician to play each half of the instrument through his choice of amplifiers and both models feature a switch that activates one set of strings and blocks out the other.

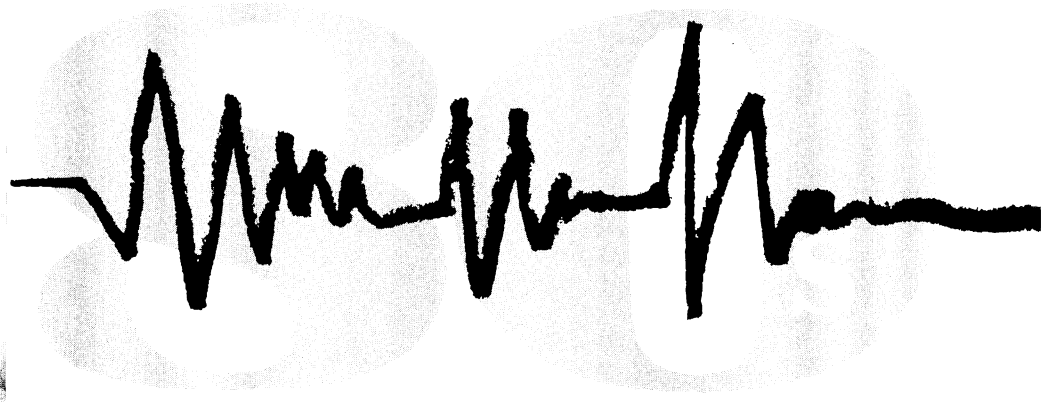
The suggested retail price of each guitar is $1499.00.

Washburn
230 Lexington Drive
Buffalo Grove, IL 60090

Paul Reed Smith Guitars feature Paul Reed Smith's acclaimed pickup system, with its 5 position rotary switch, offering the player a wide range of tones. A "sweet" switch increases the versatility of the guitar and the patented tremolo system works without the use of locks or clamps at the nut or bridge and keeps the instrument in perfect tune. It also features the PRS patent-pending, self-locking, quick-release tuning pegs. PRS Guitars are available in a variety of colors.

PRS Guitars
33 West Street
Annapolis, MD 21401

Bass in the



WHAT A DAY THAT WAS

As recorded by the Talking Heads
(From the album STOP MAKING SENSE/Sire 925186-1)

Words and music by
David Byrne

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

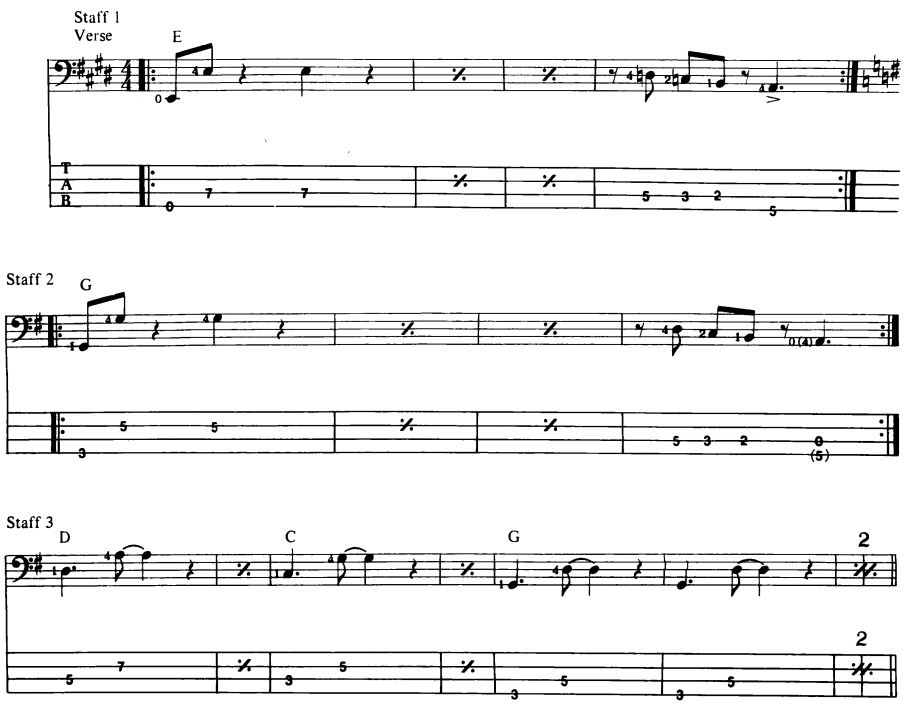
I figure it like this: There are three ways to approach a bass part. First; play as much as you possibly can, whenever you can. *Second;* play as little as you can, whenever you can. Third; play kinda in-between.

So now what kind of player are you? Is Billy Sheehan your man or are you a little flash here, a little eighth-note pump there; kind of a follower?

Or ... do you really listen to the total sound of your band, the interplay between instruments? What are the guitars doing? The keyboards? The rhythms of the high hat? Does that give you a clue as to where not to play?

If so, then you obviously fall into the second category of bassists: the deceptively simple bassist. Tina Weymouth of Talking Heads is deceptively simple. But, upon scrutinizing her parts on the Talking Heads **Stop Making Sense** Lp, I found the reason for such simple playing.

For instance, on the cut *What a Day That Was*, a real upbeat dance-oriented track, it's easy to dismiss such a bass



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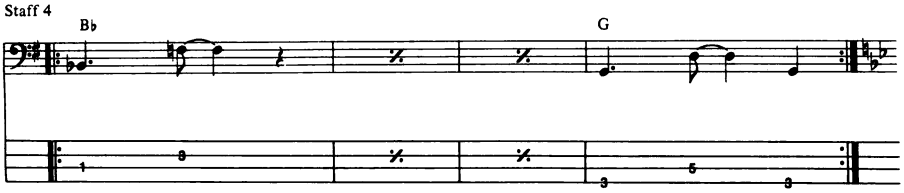
Staff 4



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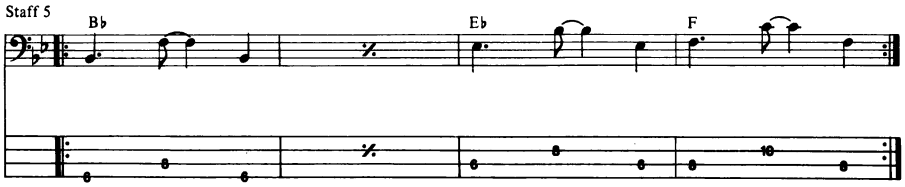
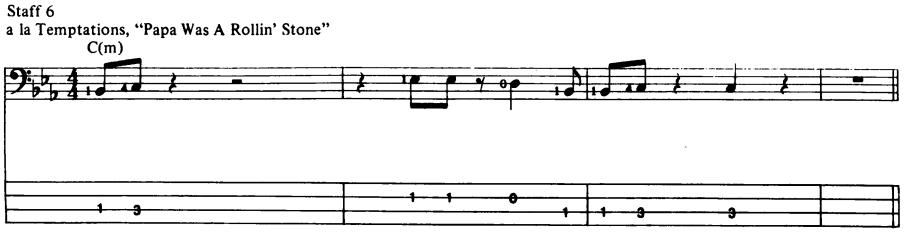
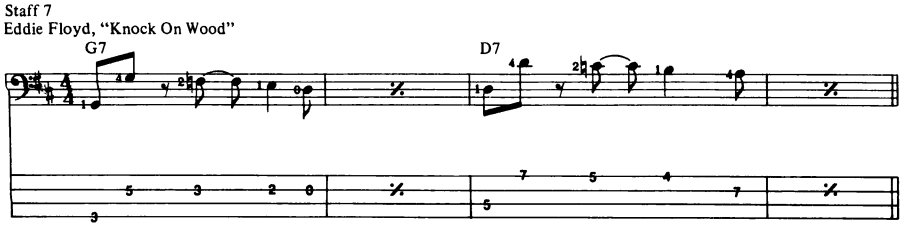


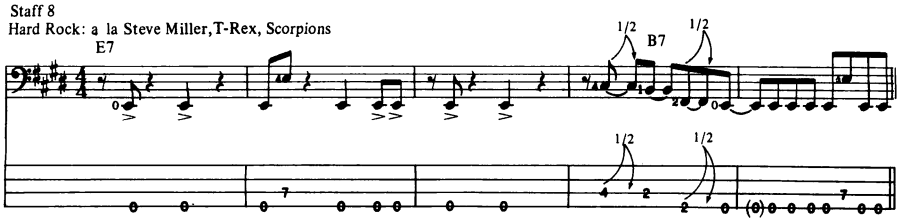
Staff 6
a la Temptations, "Papa Was A Rollin' Stone"



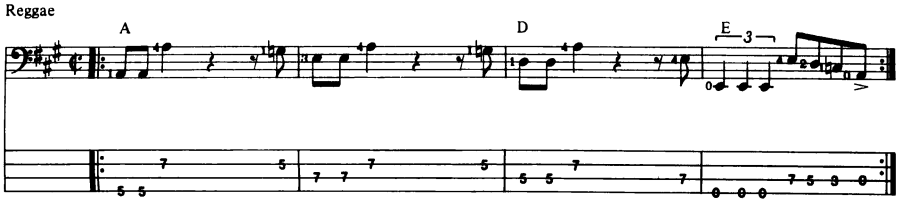
Staff 7
Eddie Floyd, "Knock On Wood"



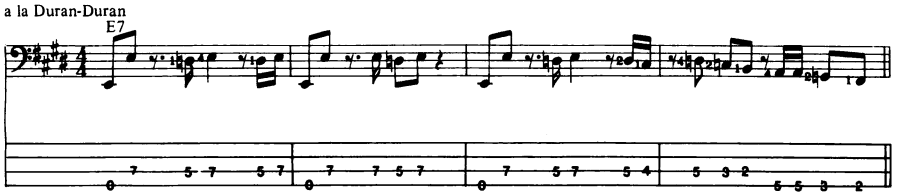
Staff 8
Hard Rock: a la Steve Miller, T-Rex, Scorpions



Staff 9
Reggae



Staff 10
a la Duran-Duran



part as not enough. There's nothing rhythmically or melodically complex about Tina's part. No, that's left to the polyrhythms of David Byrne, Alex Weir and Jerry Harrison, and the interplay between drummer Chris Frantz and percussionist Steve Scales. Tina wisely chooses a quarter note-heavy feel in the verses—stodgy, yes, but what a space it leaves for the rest of the group to build on! Bass IS foundation! Once again, less is more. See Staff 1 and 2.

The bridge/chorus employs a Charleston feel, similar to the Drifters' *Under the Boardwalk*, Junior Walker's *What Does It Take (to Win Your Love)*, and more recently Bruce Springsteen's version of Tom Waits' *Jersey Girl*. Only two notes? Yes, of course, there's nothing else needed. See Staff 3 and 4.

The interlude section modulates to B^{b}, still using the dotted quarter-eighth note feel. I like the way the F chord in bar 4 resolves to the E chord in the verse. See Staff 5.

Now I've written *some examples* of other great rock'n'roll records built around a bass part similar to Tina Weymouth's elementary and unfestooned playing. Remember Eddie Floyd's 1965 Stax-Volt classic *Knock on Wood*? Eric Clapton recorded it on his latest, Behind the Sun. See Staff 7.

Donald "Duck" Dunn had the same ideas, as did Jerry Jemmott and the late James Jamerson. Note rhythm similarities in the Temptations' *Papa Was a Rolling Stone*. See Staff 6.

Here's a riff with Tina's concept that you could have heard from T-Rex, Steve Miller or even the Scorpions. See Staff 8.

Even though a lot of reggae bands employ a cut time ( ) feel, there's still an attitude from the bassist that prevails. Do bars 1 and 3 differ that much from Tina's first and third bars? How about the idea in bar 4? Check out Sly Dunbar and Robbie Shakespeare or the colossal Barret Brothers (Aston and Carly) from the Wailers. See Staff 9.

Now take 70's disco music, dress it up in padded shoulders and high blond pompadours, ship it from England to MTV and you've got this Duran Duran-ish bass line. There are a few sixteenth note inflections, but it's otherwise pretty similar to the Talking Heads bass line. See Staff 10.

So, we've finally gotten a chance to examine a woman of the 80's in this column, and a great contemporary bassist at that. You may not care for Talking Heads' visual or aural image, but you can't deny the foundation of this group: bassist Tina Weymouth proving once again that a lot of space goes a long way or, if you don't have a lot to say, don't hardly say nothin'! See you on MTV. ■

TABLATURE EXPLANATION SEE PAGE 104

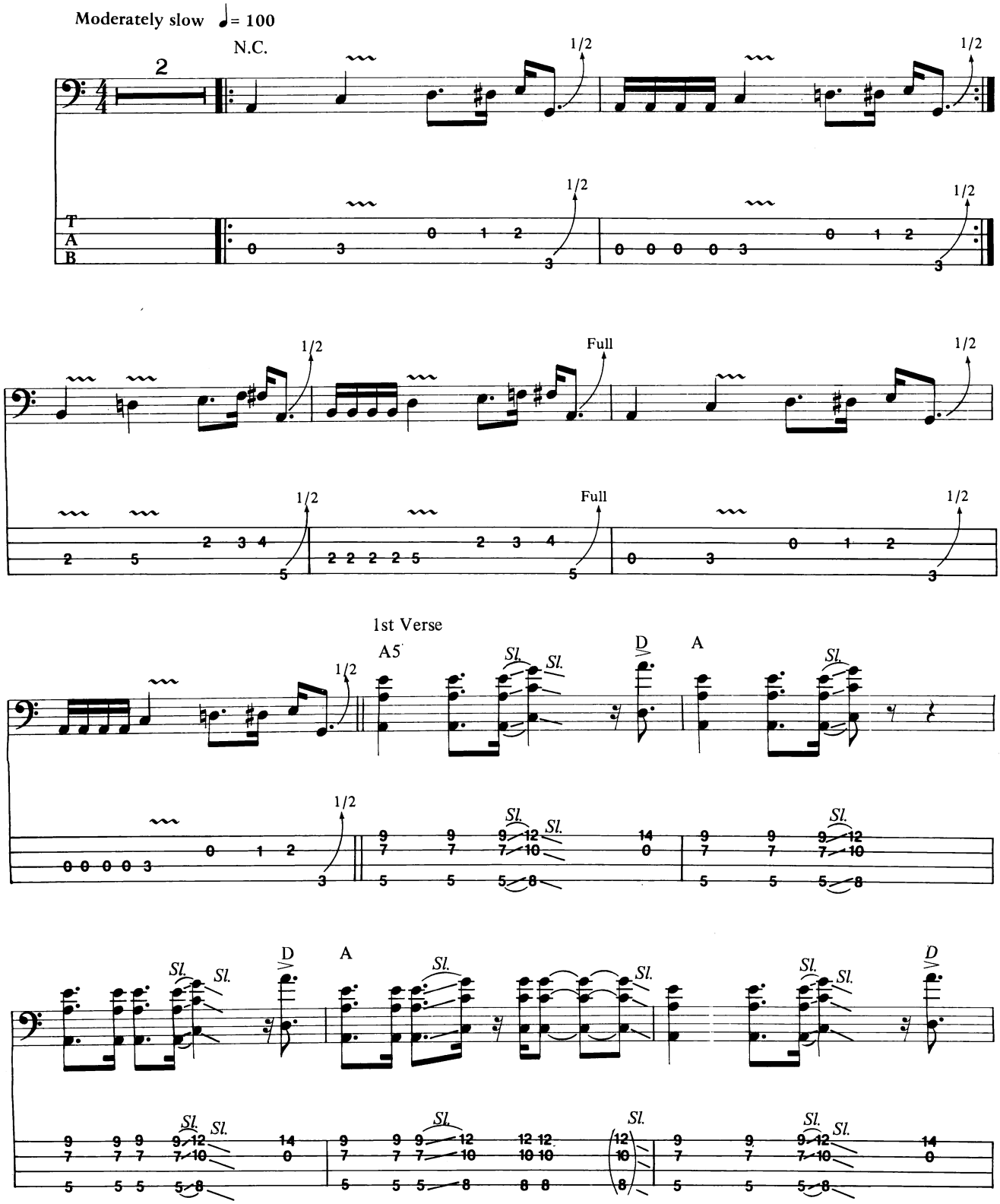
BASS LINE FOR

HEARTBREAKER

As recorded by Led Zeppelin

(From the album ZEPPELIN II/Atlantic 19127)

Words and music by
Jimmy Page, Robert Plant,
John Paul Jones and John Bonham



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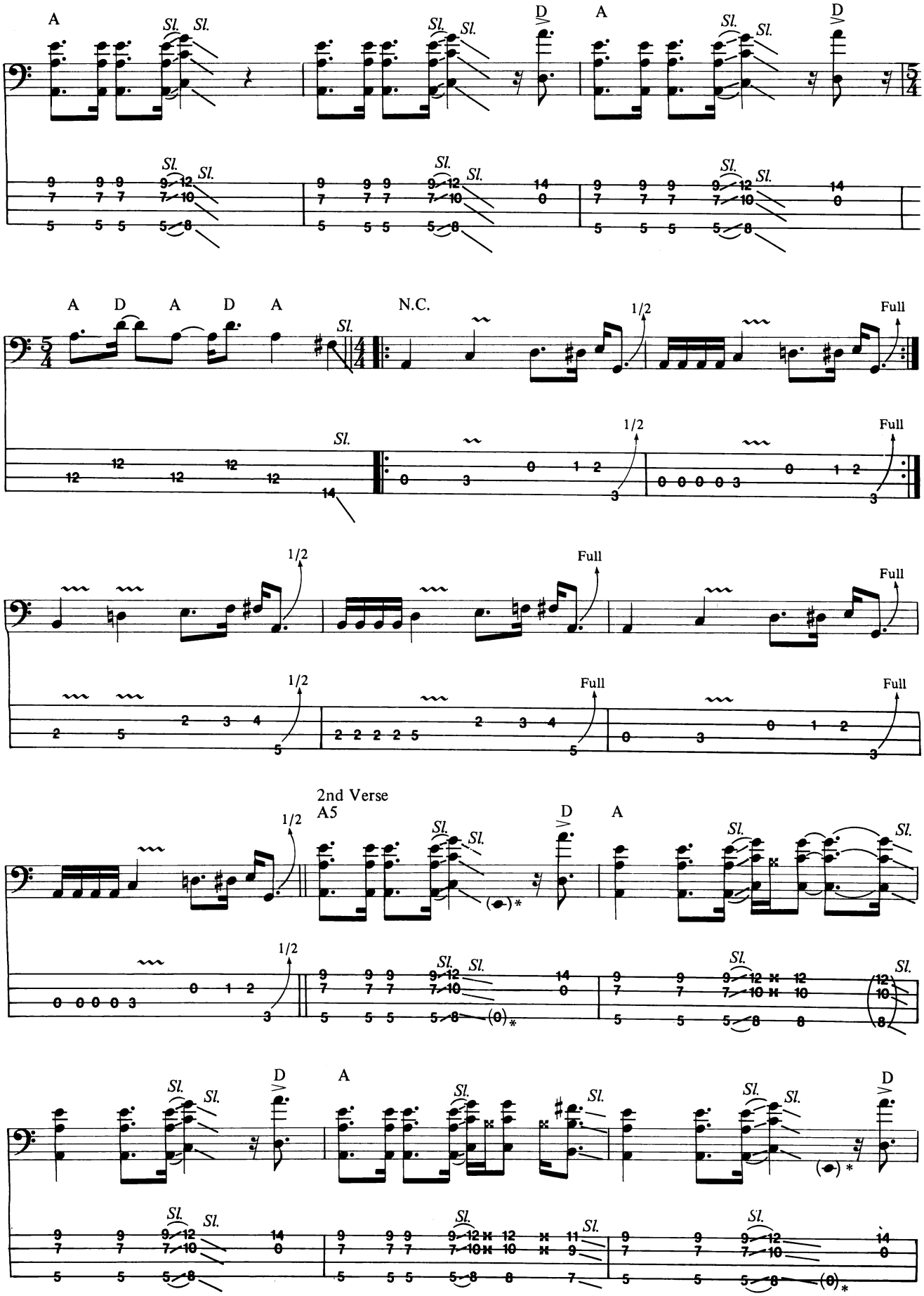
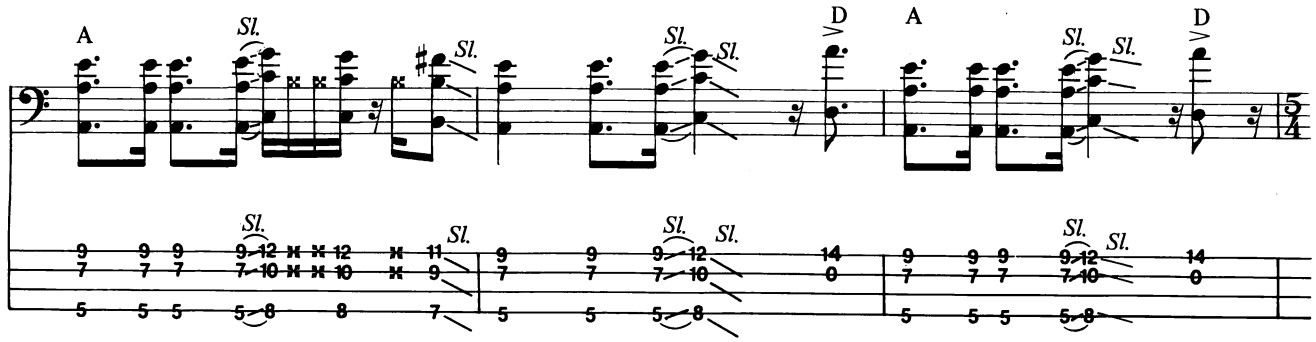
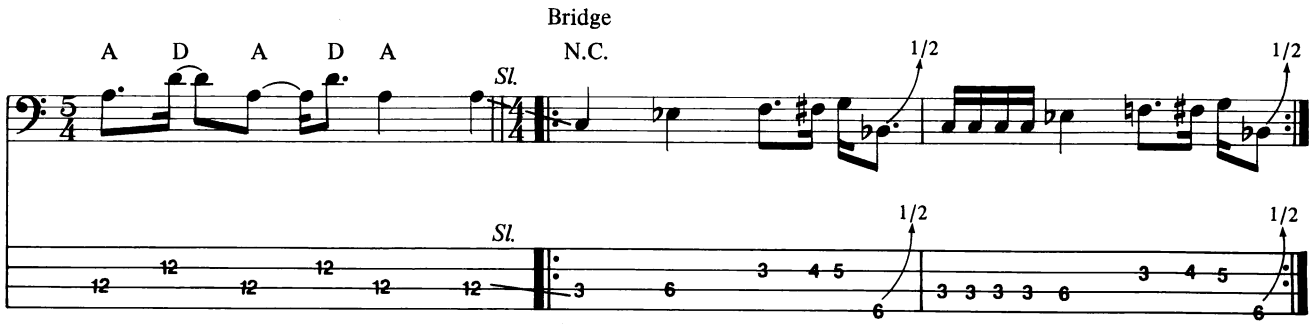


*This note is unintentional


A
Sl.
D
A
D
5/4


Bridge
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A
D
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N.C.
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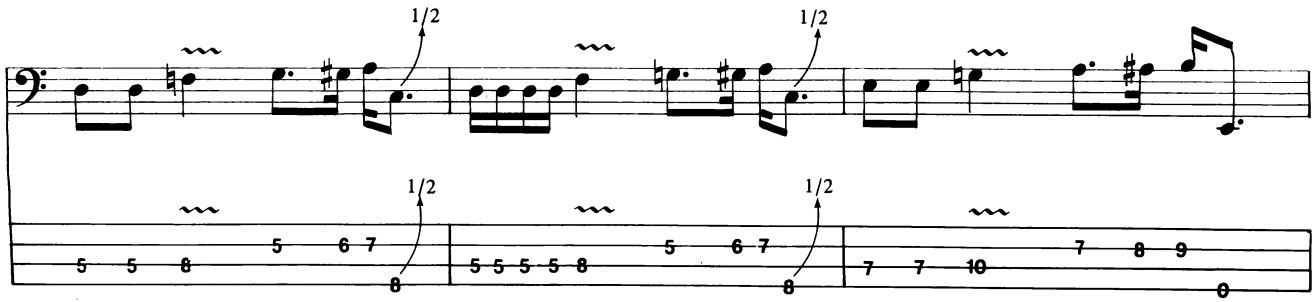
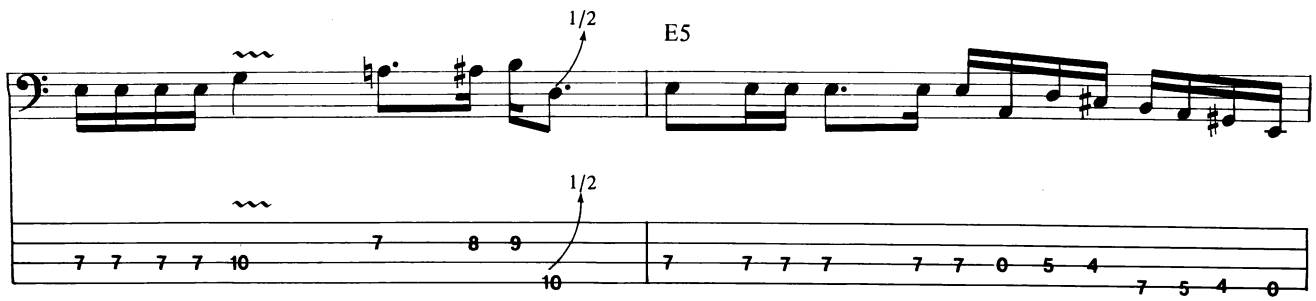
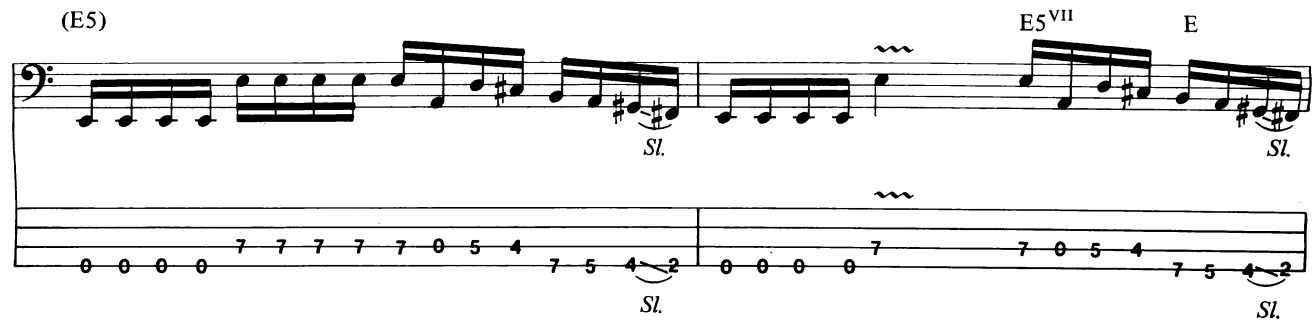
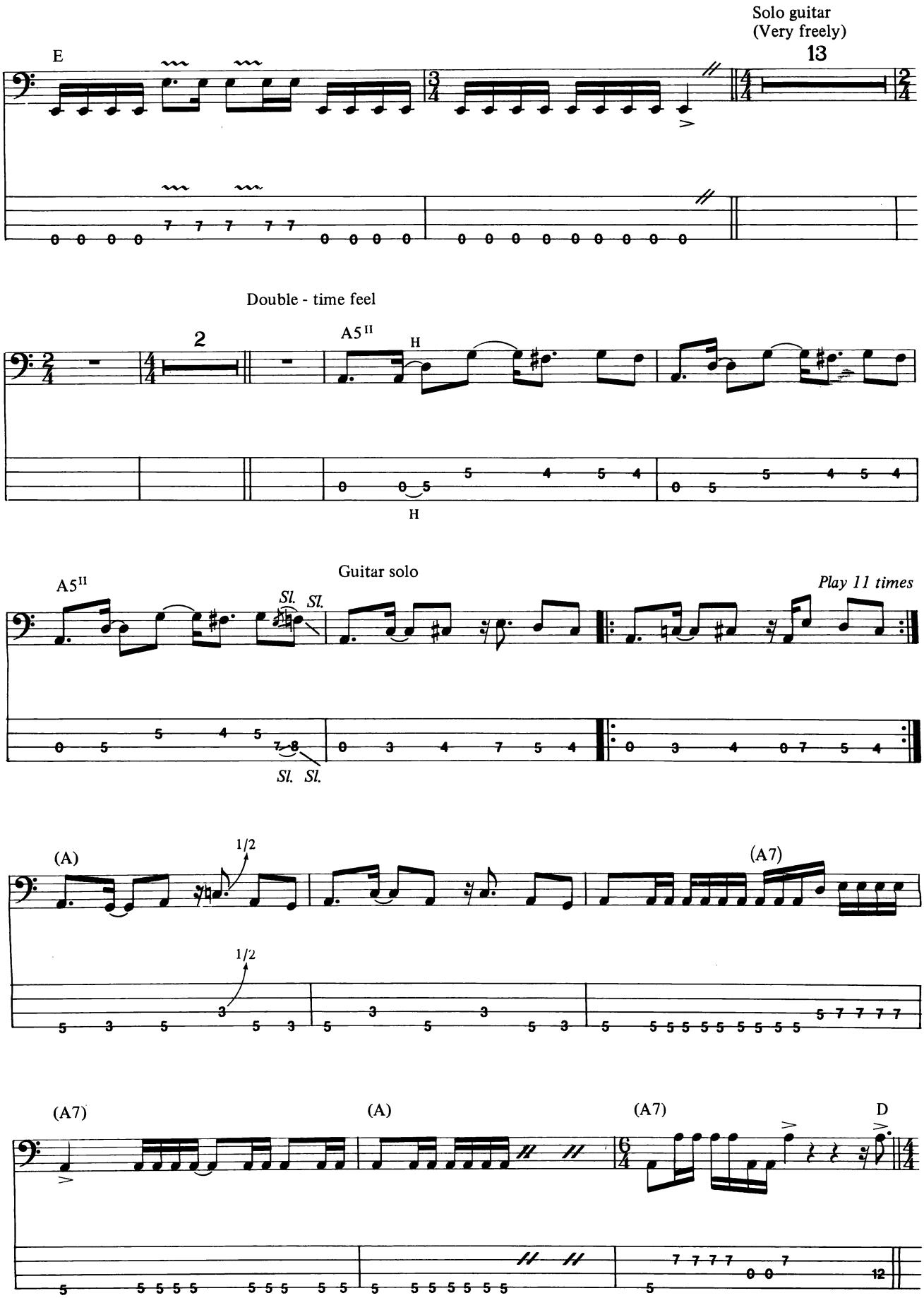
5/4
4/4

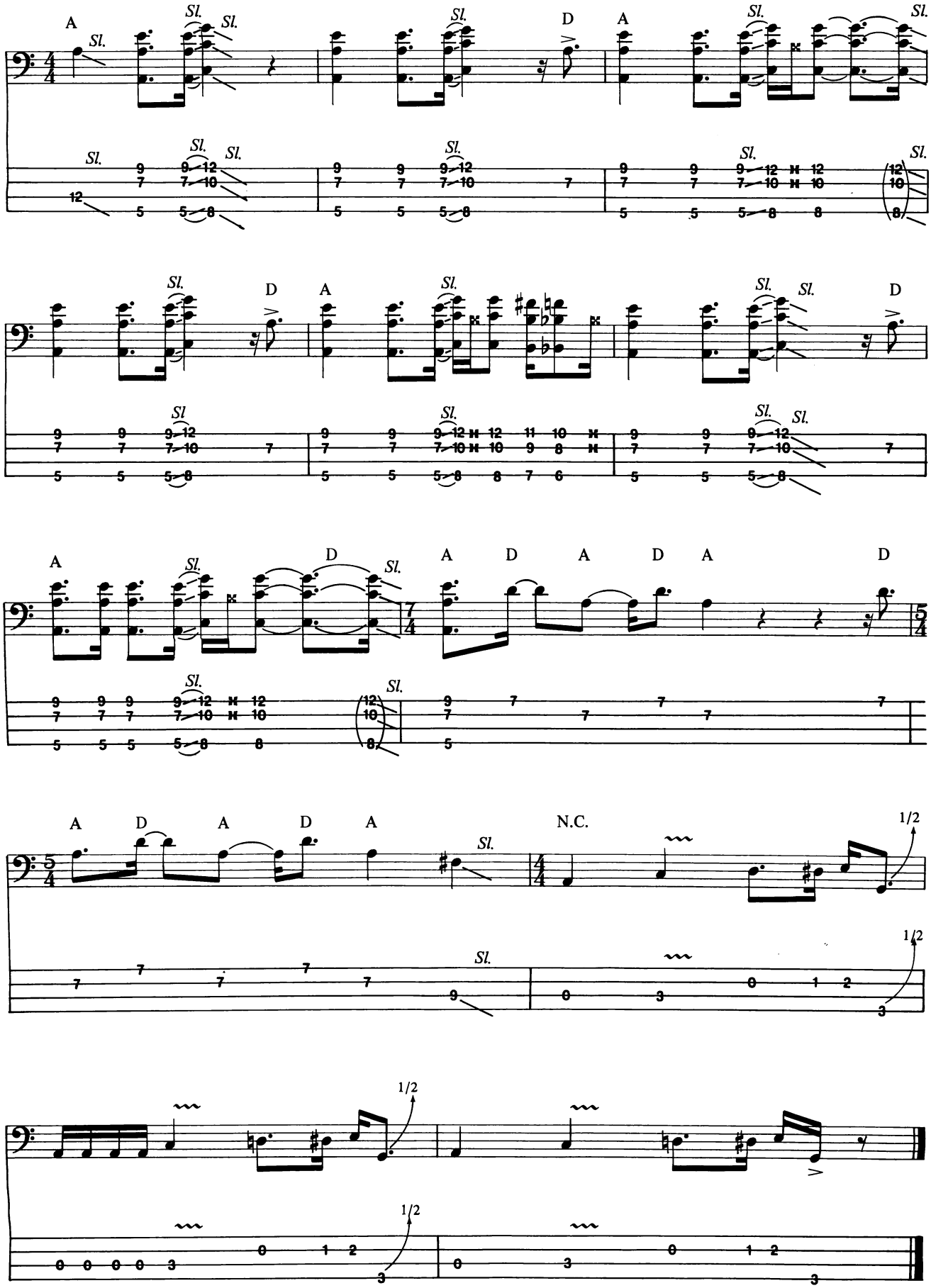

1/2


1/2
E5


(E5)
Sl.
E5VII
E


Solo guitar
(Very freely)
E
13
Double - time feel
2
A5 II
H
A5 II
Guitar solo
Sl.
Play 11 times
(A)
1/2
(A7)
(A7)
(A)
(A7)
D

3rd Verse



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THE ELECTRONIC PALETTE

by Elliott Randall

Back in the "old days," i.e., the 1960s, a guitar amplifier had one volume control. You could turn the knob one way to make the guitar volume louder, the other way to make it softer. Simple. Nowadays, you walk into your local music store, and what do you see? Amps with two, three, even four volume controls—and interactive ones, at that. But why so many? Well, each performs a different function, and once you are through reading this page, the mystery should be solved.

In the 60s, in rock'n'roll's youth, many of us found ourselves playing louder than our amplifiers were designed to handle. Soon, thanks to the Yardbirds' *Over Under Sideways Down*, the Stones' *Satisfaction*, Hendrix and Cream, distortion became "cool." I remember hearing about and trying all kinds of novel ways to achieve these effects, like pulling out one of the power tubes in order to put an unnatural strain on the pre-amp. I had friends who even punched little pinholes in their speakers, to achieve the desired "wheeze" and "rattle." They sounded horrible. These methods soon became obsolete (those amps died some pretty painful deaths). By the mid 60s, some companies had started to invent and market little effects boxes, which simulated distortion. Among them were the "Fuzz Face," "Mosrite Fuzz Tone," and Electroharmonix' "Big Muff" and "LPB 1." Or, you could buy a Marshall amp (which first appeared in 1964) or one of its later clones, which were designed to be played at high volume and to produce distortion.

Since the early/mid 1970s, many manufacturers have been designing amplifiers that allow you to easily achieve distortion through their own internal circuitry.

There is actually a very simple formula that I use in order to utilize the full range of textures that these interactive controls can supply. This is how I do it:

First, I turn up my guitar volume all the way. I do this because it maximizes the range of tones transmitted to the amplifer. For the cleanest, undistorted sound, I then raise the "master" volume control to a very high setting—8 or 9—and ease up the preamp volume from 0 to about 2 or 3. (Pre-amp volume may be called "pre" or "gain" or "volume.") In this situation, the final output stage of the amp is doing the lion's share of the work, putting out its raw power. This allows the pre-amp to relax by not putting any strain on that section.

In order to obtain the reverse effect, that of extreme distortion, I simply perform the operation in reverse. This time I begin by turning up the pre-amp volume almost all the way (immediately putting a heavy strain on that section), and then easing up the master volume control. Be careful when you raise the master—a lot of people have incurred serious, even irreparable ear damage by being too close to the sound source.

While it is my personal preference to use a minimum of "bass" control in general, I find that raising the "bass" with the distortion channel can cause some very nice, warm harmonic overtones to become more apparent.

Many amplifiers have channel-switching capabilities, so you can preset two completely different sounds, and flip between them at the touch of a foot pedal.

With a little experimentation, you should be able to manipulate these controls to give you sounds ranging from sharp and clean on one end, to raunchy, distorted textures on the other.

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Continued from page 64

KISS®

thing," Simmons recalls. "On the second show of that tour we did an encore anyway. The road manager of the other band wasn't around to put the lights on, so we just did the encore. Later they found him locked in an Anvil case. I guess our road manager must have stuck him in it."

Then there was the time in Boston in 1975, when they blew Black Sabbath off the stage. "Ozzy admitted to me about a year ago that he knew his days with Black Sabbath were numbered right after that gig. Geezer Butler ran over to him before the show, telling him that this 7' bass player had come up to him and said he was going to chew him up and spit him out. And Ozzy was shrieking, 'So what? That's what he's supposed to do. They're supposed to try and bluff you.' But Ozzy knew his days were numbered because Geezer was affected by it. That's when we knew we were going to make it, when we could push the other bands around, 'cause that means you really are a threat."

These days Simmons feels that Kiss has more *than* atoned for its earlier scary behavior. "Any band that's ever opened for us will tell you how well we've treated them; bands that have gone on to become superstars, like AC/DC, Cheap *Trick*, *Journey*, Styx, Sammy Hagar, Judas Priest, Billy Squier. We took Iron Maiden out for the first time in Europe. We took Motley Crue outside of California for the first time. It's because we love bands. There's something that makes me want to nurture them.

As for Kiss itself, many people feel that the band has become nothing more than a playground for Gene and Paul. "It may seem like that," Gene allows, "but in actual point of fact it's very important to realize that any band, or any army, is only as good as the members in it. People on the street can think all they like that it's just Paul and myself, but Eric Carr is a very important member of the band, who comes up with all sorts of ideas and has very much to do with our sound and approach. Nobody comes in and is just there for a free ride. Everyone has got to be a creative part of the entity. The only thing Paul and I do is provide direction."

If the end of Kiss is inevitable, as it was to all the great dynasties of our age, from the Huns to the New York Islanders, Simmons is paving the way not only with movie work. In fact, next time a musician is tempted to refer to his guitar as an 'axe' he or she may need Gene's permission. His new personally-designed Kramer bass is called the Axe, and Simmons has copyrighted the name, as well as the invention.

"What's ironic," he says, "is that when I applied for the copyright I was told that guitar designs can't be copyrighted. That's why the Japanese can make copies of Les Pauls and Stratocasters and not pay anything. But the government considers this bass an invention, a step forward in some way. It's a reasonably easy guitar to play, but certainly not as easy as some of the smaller-bodied guitars. It's about as heavy as an old Precision, let's say, but it's strictly for performance purposes. I use EMG pickups on it and Rotosound Roundwound extra long strings. What Kramer is going to do is literally copy the one I use. We put out a limited number of them about three or four years ago, maybe a thousand. Those are all gone, so now we're going to mass produce them."

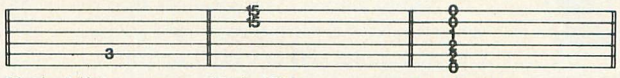
In the meantime, it must give Simmons quite a feeling of power to know he could, if he chose to, legally enjoin all guitarists from ever again using the word 'axe' when discussing their instruments.

Simmons just smiles. "I like that," he says. ■

TABLATURE EXPLANATION

Definitions

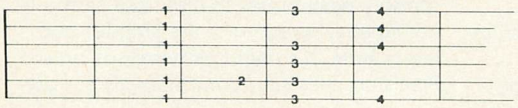
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



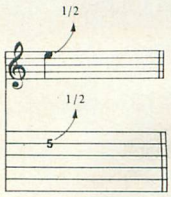
5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

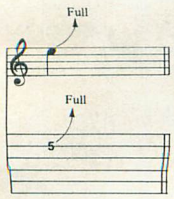
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



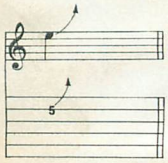
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



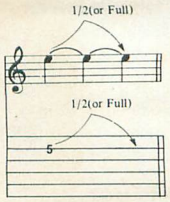
BEND: Strike the note and bend up ½ step (1 fret).



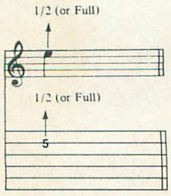
BEND: Strike the note and bend up a whole step (2 frets).



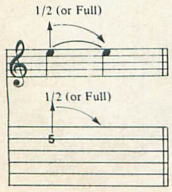
BEND: Strike the note and bend up an indefinite amount.



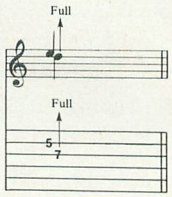
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



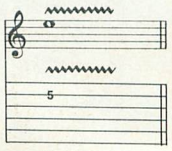
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



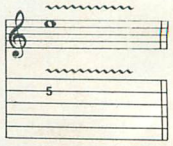
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



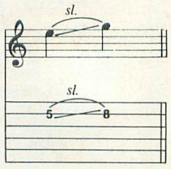
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



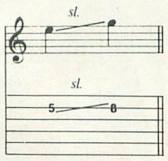
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



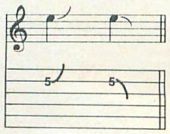
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



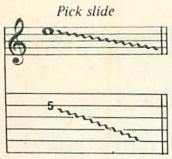
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



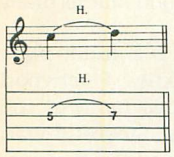
SLIDE: Same as above slide, but the 2nd note is struck.



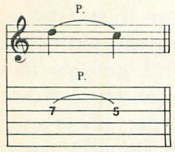
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



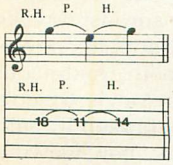
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



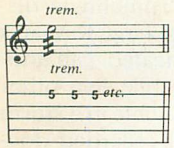
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



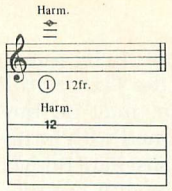
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



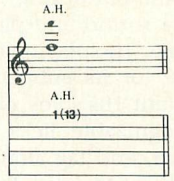
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



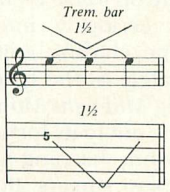
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



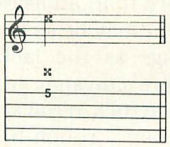
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



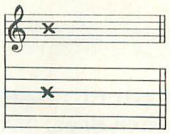
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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SHE'S THE BOSS—Mick Jagger
Columbia FC 39940

Performance: Roundly rhythmic
Hot Spots: *½ A Loaf, Lonely at the Top* and *Turn the Girl Loose*
Bottom Line: Big production disguising small ideas

In momentarily breaking away from the Stones, Mick Jagger has spared no expense, assembling an assortment of nouveau all-stars to assist him, reflecting both his perfectionist/modernism and the fact that this is an assortment, *not* a band (there being only one band). His nine songs weigh heavily toward dance/funk, and while some take off in full-fledged verse/chorus flight, most are little more than riffs shrouded in the hottest musical chic. Mixed on these tense, bursting rhythm tracks are five drummers, five guitarists and seven keyboard noodlers, but reigning supreme above all is Jeff Beck. His work on six cuts, while often deep in the thick of things, is brilliant, precise and tastily apropos. One highlight is a slow, reserved solo Beck languidly drapes over the jerking *Running Out of Luck*, while on side two's *Lucky in Love* and *She's the Boss* he prowls behind the funk curtain, flicking bantering fills at a barking Jagger. Meantime, Jagger's growl/singing is vigorous, bluesy and even soulful. Unfortunately, no amount of all-star support or hot-mod production can hide the fact that **She's the Boss** is little more than a family of undernourished songs dressed for a night at the clubs.

THE FIRM—The Firm
Atlantic 7 81239-1

Performance: Rough and lethargic
Hot Spots: *Make or Break* and *Closer*
Bottom Line: A rather dull reappearance of Jimmy Page

It's been seven years since we've really heard from Jimmy Page, and after waiting patiently for more music from this mentor of metal guitar, fans who rush out for the first from Page's new band, the Firm, may be buying disappointment. Teamed with former Free/Bad Company vocalist Paul Rodgers, Page has produced a nine-cut outing notable for its rough, bare sound and plodding, undecorated songs. His playing is fluent and remarkable for its subtlety, but reserved and distant. His solos, often a mix of instantly recognizable licks and phrasings, are short, and lag along in the mid-ranges. Only on *Make or Break* does he seem to get seriously interested, overdubbing some chasing guitars that add appropriately to the lyric's confusion. On the long *Midnight Moonlight*, Page takes the song out to its tortured end with swirling rhythm hashing behind a phalanx of backup singers. But on *Radioactive*, his crazy, stumbling solo lick seems little more than an aside. Yet the disappointment may lie as much with the lethargic songs as the lack of guitar fireworks. There's mystery in the manner in which these rock 'n'roll artisans settled for such a rustic, rough-hewn production. The sound is firm, but the record is weak.

ROUGH CUTT—Rough Cutt
Warner Bros. 25268-1

Performance: Dramatic and melodic
Hot Spots: *Black Widow* and *Take Her*
Bottom Line: Music that pushes the Metallic envelope

Rough Cutt spawned Ozzy Osborne's guitarist Jake E. Lee, and current guitarist Chris Hager comes via Ratt, so their place in the fold seems preordained. But this L.A. band isn't just another high-speed, demonic metal act with bloody saw blades and skulls for props. Rough Cutt is a decidedly musical heavy band, more concerned with song structure and momentum than the overpowering scream. Boasting twin pincers in the guitars of Hager and Amir Derakh, Rough Cutt makes a big noise, notable for its variety, melodicism and obvious attempt to stretch the norms of metal mania. Their flair for the dramatic is most apparent on songs like *Black Widow*, a slam-bang slowdown that communicates through sinister lyrics and busy, piercing guitar parts. They navigate their concepts with more than just bombast. But they can charge and thrash as well, most powerfully through the dynamic descending riff of *Take Her* and the liquid smoke twin solos on *Cutt Your Heart Out*. Rough Cutt generates a mighty, resonating sound. The only cliche they severely abuse is the lyrical—one more song called *Dressed to Kill* and there will be enough for a triple-record set.

JUMPING AT SHADOWS—Fleetwood Mac
Varrick Records VR020

Performance: Timeless
Hot Spots: Every lick and cranny
Bottom Line: A smoldering reminder of Fleetwood Mac as blues band

This 1969 live recording is a guitar player's dream. In the late sixties, Fleetwood Mac was an English blues band at the center of a British revival. Steered by an imposing three-guitar front line that featured the mystical Peter Green, this quintet had pop-rock nowhere in its sights. The hard-driving, guitar-wrapped blues on **Shadows** churns and gurgles like nothing being played today. The swirl of guitar lines and caustic interplay is startling, and guitarists Green, Danny Kirwan and Jeremy Spencer create an elastic, ever-changing ride that vigorously breaks apart into pure improvisational conversation over the still smooth rhythms of Mick Fleetwood and John McVie. Green's *Oh, Well* is a furious boil broken by solo vocals and fired by wiry, bow-wowing guitar lines, while his Santana-famous *Black Magic Woman* is rumblingly dissected with care and knowing. Kirwan's *Like It This Way* is a heated call-and-response blues battle, while two other blues covers rattle and tumble in a storm of guitars. This is a well-recorded document of one version of Fleetwood Mac that may have been one of rock's greatest guitar bands.

THUNDER IN THE EAST—Loudness
Atco 7 90246-1

Performance: Studied
Hot Spots: *Heavy Chains* and *No Way Out*
Bottom Line: Sturdy but cut-rate imported Japanese metal

While the world's rock stars have been idolized for years in Japan, a quartet of boys has been studying the methods of its hard rock visitors. Now, nearing adulthood and having polished every metallic nuance, Japan's Loudness has unleashed a crashing rock attack on our ears. Their debut, **Thunder in the East**, proves, if nothing else, that they've done their homework. **Thunder** covers most every variant in the hard rock repertoire, at massive volumes, and its most reliable subjects, from cars to chains to women "dressed to kill." One can hear Yes, Iron Maiden and Judas Priest in these cuts, which doesn't mean Loudness mimics the past, just that they've thoroughly assimilated a whole range of music into their high-speed, mannered articulation. At the core of the noise is guitarist Akira Takasaki, whose blitzkrieg style and hurtling scales are as precise as they are

unoriginal. Lead singer Minoru Niihara is persuasive enough, as he carefully navigates his English lyrics. But while Loudness' music is high-powered and full of flash, **Thunder in the East** reveals that it may be a while before this band has anything significant to add to the world's metal archives.

MAVERICK—George Thorogood and the Destroyers
EMI America ST-17145

Performance: Ruggedly chauvinistic
Hot Spots: *I Drink Alone* and *Memphis, Tennessee*
Bottom Line: Raw Americana

George Thorogood was one of the earliest guitar bandits to inspire the current rage of raw retro-American rock bands, bashing in bars across the country in the seventies. His exploding, max-amp guitar, astute selection of boogie and stomp, his boyish grin and Delaware college-kid appearance were a refreshing tonic for one's juke-joint desires. With his latest vinyl wreck, Thorogood demonstrates that the aging process hasn't diminished his enthusiasm, affection or desire when it comes to blaring rock basics. Having added Hank Carter's sax to the blur pumped out by his Destroyers, Thorogood works up a sweat on a variety of original boogies, timeless rock and yodelling blues. Of course, Thorogood's voice was never what he was about; it's always been that frenzied, yowling guitar strumming from the bloody knuckle school. He fits his pitted-out t-shirt best on the slow, wily prowl of *I Drink Alone* and the hot-wired rock of Chuck Berry's *Memphis, Tennessee* and *(Let's) Go Go Go*. And while his attempt at country swing rates few yahoos, that unmistakable skull-drilling blur of guitar still can be a powerful force on many a sodden synapse.

MAGIC TOUCH—Stanley Jordan
Blue Note BT 85101

Performance: Impressive but subdued
Hot Spots: *All the Children, Fundance* and *Freddie Freeloader*
Bottom Line; Wide-ranging debut of much-discussed guitar innovator

Word has traveled fast about this young guitarist with the "radical" new technique, and now we can hear him, appropriately, on the revived Blue Note label. Jordan's technique uses a two-handed tapping approach, pianistic in manner, that involves almost no strumming or picking. This advanced hammering-on style allows Jordan to use his fingers to roam the fretboard (tuned in fourths) and combine notes in chordal voicings and orchestral textures. He is often heard playing rhythm and bass lines with his left hand while soloing with his right. For his big-label debut, Jordan's chosen a range of music, from Miles Davis blues to Hendrix, the Beatles and Michael Jackson and back to Thelonious Monk. His playing, startling for its virtuosity and layering of lines (not a single overdub here), is soft and subdued. The quiet voicings of his guitar are relaxing and reserved. While he's busy overwhelming with his technique on this Al DiMeola production, Jordan seems a bit short on communicating sincere emotion. He truly impresses with lots of notes, but could say more. His methods and skill are worth hearing and his potential is only hinted at on **Magic Touch**.

MIDLINE

SQUEEZING OUT SPARKS—Graham Parker and the Rumour
Arista AB 4223

Amidst the profusion of New Wave bands and postured musical stances that surfaced in the mid-seventies, there seemed to be a peculiar corner reserved for a brotherhood of British pub rockers whose pure sensibility and sarcastic/incisive view of things offered an alternative to fashion and the "new." There was the decisively nerdy Elvis Costello, the varying forms of Nick Lowe and Dave Edmunds, and the former gas station attendant, Graham Parker, and his veteran bar band the Rumour. Parker produced a series of rattling pop albums in the late seventies that featured a three-guitar drive, hook-laden melodies and witty, understated lyrics that bristled with passion and a need to exorcise this rock from the mind and body. His string of big beat gems culminated with 1979's **Squeezing Out Sparks**.

Not everyone is comfortable with Parker's whiny, looping talk/croon, but his biting lyrics and manner of rephrasing classic sentiments overpower the presentation. And what may be lacking in the vocals is compensated for in the high-tension cross-rhythm mix of guitars from Parker, Martin Belmont (now with Nick Lowe) and the long-admired pub-rock veteran Brinsley Schwarz on lead. Schwarz's fuzzy, feedback-edged lines mimic the melodies, reinforcing the sentiments of these songs almost unconsciously, and combined with Parker's uniquely stated feelings, energize such songs as *Love Gets You Twisted* and *Nobody Hurts You* ("harder than yourself"). The imperfect sound and enthusiastic presentation of *Saturday Nite Is Dead* and *Local Girls* recall Parker's heated concerts, once stopped by the authorities in Minneapolis because too many people were onstage dancing. Yet Parker could reduce anyone to tears with such impassioned songs as *You Can't Be Too Strong*. Sadly, Graham Parker has all but disappeared from the scene of late, but **Squeezing Out Sparks** is an electric reminder of his rattling brand of rock.

CHANGE NO CHANGE—Elliot Easton
Elektra 9 60393-1

Performance: Clever
Hot Spots: *(Wearing Down) Like a Wheel, Tools of Your Labor, I Want You* and *Fight My Way to Love*
Bottom Line: Astute pop from a hidden guitar pro

There's something about the seamlessness of the Cars' music that makes them seem more a band of one than five personalities. Now, guitarist Elliot Easton has produced his first solo Lp, **Change No Change**, and happily we can hear this talented and clever player expose himself in a smorgasbord of pop styles. **Change** is a crisp, ringing collection of ten songs Easton wrote with Jules Shear, that skips through guitar styles and pop influences with ease and humor. This left-handed guitarist is as comfortable with hard, splashy rhythm rock like *(Wearing Down) Like a Wheel* as with perky Beatlesque pop like *Help Me*. And it's clear on such songs as the Dwight Twilley-like *(She Made It) New for Me* or the sliding blues *The Hard Way*, that Easton's also totally at ease with studio techniques. He bounces from propulsive rock to the funny talk of *I Want You* to the sweeping affection of *Wide Awake*, cleverly cutting pop gems with his layers of guitar. **Change No Change** is no masterpiece ready to storm pop's bastions, just a punchy, bopping chance to check out one make of Car.

Send Your Guitar Questions To

GUITAR QUESTIONS

by Barry Lipman

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *After putting new strings on my guitar, I found that tuning one string would untune the others. I seemed to be going nowhere fast until I tightened the tremolo springs under the bridge. Do I have to go through this process every time I change strings?—LCPL T. J. Diaz/ Okinawa, Japan.*

Answer: Even without a tremolo you will find that tuning one string always affects the others. You are not really done tuning until you have checked all your strings and found them all perfectly in tune. If you tune even just one string, you must go back and check all the others.

This interaction among strings is most noticeable with a floating tremolo. Tightening up the springs enough to bottom out the bridge will ease your tuning problem at the expense of your ability to raise the pitch of the strings by pulling back on the bar.

Even without a tremolo, the neck will usually flex enough to interfere with your tuning. I recommend rough tuning from low "E" through high "E" a few times, getting more precise each time. Don't bother fine tuning anything until everything is real close to pitch. Remember, you're not really done until you can check all the strings and tune none of them.

Question: *How do you remove and replace the nut on a guitar?—Sellers/Lafayette, LA.*

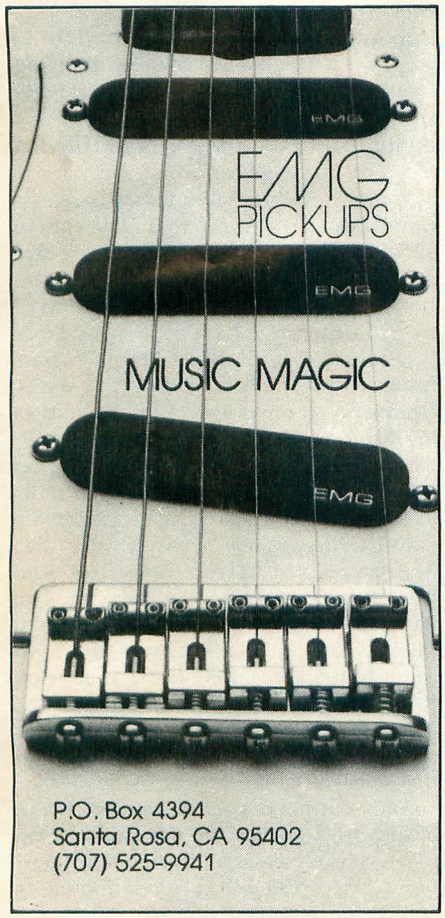
Answer: A nut (the string spacer and usually the string-height setter found at the end of the fingerboard up by the peghead) is best removed only by someone who is prepared to replace it. Depending on how solidly it is glued in, you may have to risk some minor surgery to the neck and you may wind up breaking the nut itself. However, for those diehard do-it-yourselfers out there, here are some of the tricks of the trade.

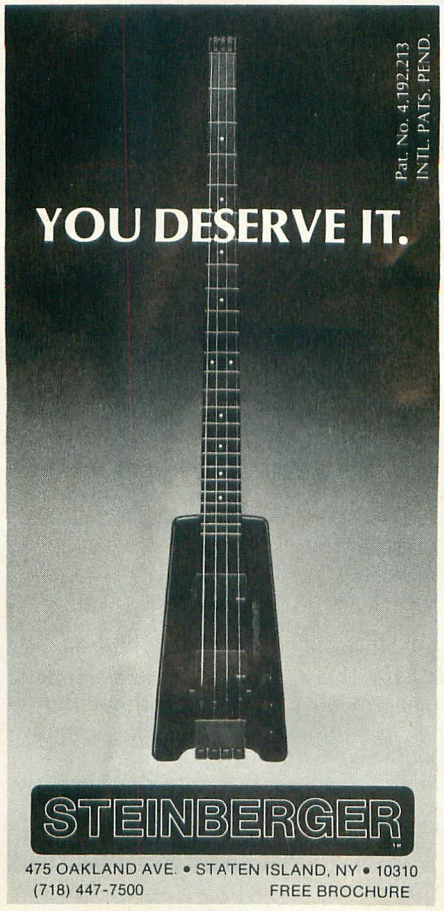
If the nut has been lacquered over, you will have to neatly score the lacquer where the sides and back of the nut meet the neck. An Exacto stencil knife or a similarly pointed blade should be used.

Place a small wood block on the fingerboard, snug up against the nut. Tap the block against the nut with a light hammer or wooden mallet. Usually a sharp tap or two will loosen the nut enough to let you rock it back and forth until it comes out.

If the nut seems to be solidly glued in, you may have to create a small space behind it to allow it room to move. Use an Exacto razor saw with its smallest blade to carefully cut down next to the back of the nut (on the peghead side). The blade's width is thinner than a "G" string, but the little slot it creates should allow room to rock the nut.

Continued on page 112





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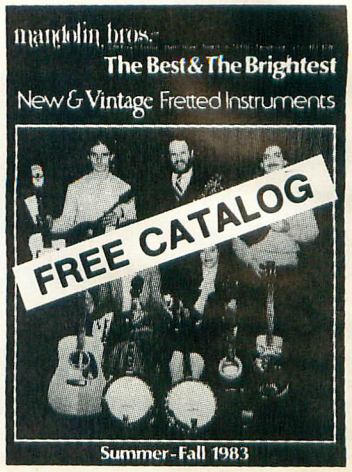

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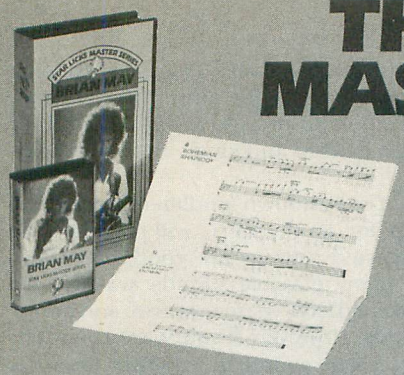

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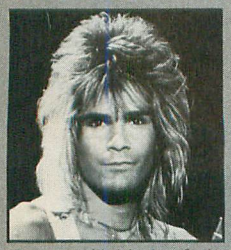

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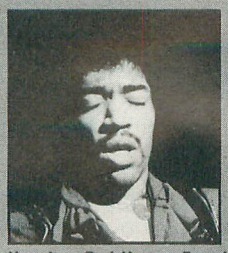

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PLUGGING IN

by Bob Rose

Sundown SD1012C Amplifier List Price $1090.00

1 2 3 4 5

The Sundown SD1012C is a tube amp rated at 100 Watts. The one I tested had one 12" speaker and two channels: clean and overdrive. The manufacturer feels that this amp delivers sounds that range from Fender rhythm to overdriven Marshall.

The clean channel has three controls. They are Gain (this is volume, and it doubles as a channel switcher . . . pull out for clean; push in for overdrive) and High and Low frequency controls (bass and treble to us "low-tech types"). This clean channel is referred to as the Green channel because a green light goes on when it is activated.

The Red channel (overdrive) has controls for Gain, Master (only a master for the Red channel), High ,Mid, Low frequency, RMS (this regulates the output from 10 to 100 Watts) and a control called the Governor—a new idea that I will discuss in a moment. The Gain knob pulls out to boost treble and the Low frequency knob pulls out to boost Midrange. The back of the amp has the regular features (fuse, power on, off, extension speaker) with the addition of effects send and return jacks for each of the channels.

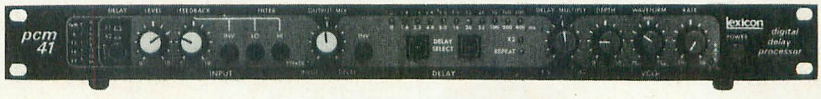
Now a word about this new feature called the Governor. The word is Whaaaaa? I could not tell what this control was doing, other than turning off the volume when turned fully to the right. I asked the salesmen at the store where I tried it, and they were at a loss to explain it (even after demonstrating it). The manufacturer says that the Governor controls the gain at the output stage, and therefore controls the point at which the stage begins to overdrive. This was not apparent to myself or the others trying the amp with me.

The literature that came with the amp suggested some settings (a very nice piece of info that I wish more amplifier manufacturers would provide) for the overdrive channel. Some of these were called "Back End Overdrive, Max Sustain Overdrive, Front End Overdrive and Power Overdrive" (sounds like transmissions on a '57 Olds). The setting for "Back End Overdrive" is Gain 2-4, Master at 10, Governor 5-9, Tone and RMS to taste and Mid boost optional. I found this to provide a warm and bright sustained sound using the back pickup of my guitar. The other suggested settings were useful although they didn't always sound the way you would expect from their descriptions.

The clean channel (Green) was not to my liking at all. I could not get a decent sound. I not only tried my own guitar through this channel, but I used some others in the store to be fair. In all cases this channel sounded too thin and bright for my taste. This is surprising since this is a tube amp. I like an amp to be able to provide a warm sound for clean rhythm and single note solo playing.

The Sundown amplifier is clearly an amp for loud rock 'n' roll playing. The suggested settings are good, and there are many possible sounds available for sustained lead, warm overdrive and power chords. However, if you want to switch to a clean sound for rhythm (there is channel switching) between solos, and if you play any kind of music that needs cleanness, such as jazz or country a la Chet Atkins...to my personal taste, the amp is weak in this area. Therefore, I rate it a three out of five.

Lexicon PCM 41 Digital Delay List Price $715.00



1 2 3 4 5

With all the Digital Delays flooding the market, you may be confused as to which one is for you. It is probably more confusing because some that seem to have similar features can show a big difference in price. The PCM 41 and its big brother the PCM 42 are somewhat more expensive than some other DDL's that seem to have the same or similar features.

The reason for this is that the cheaper delays process the original signal (compress the signal), which makes it easier for the unit to operate. They allow less of the dynamics of the original signal to come through the system. This means that the end result can be less satisfying. The better delays like the Lexicon units do not do this and therefore deliver a better result.

The PCM 41 has many controls that require some study. Some of them are Level (controls the amount of signal in), Feedback (number of repeats of delay), Low and High Filter (filters out highs and lows in the delayed signal, which helps simulate room ambiance, tape delay), Mix (combines clean and delayed signal), Delay Select (these are two arrows that add or subtract milliseconds), Depth and Rate (these modulate flanged and chorused signals) and Waveform (this is used to blend the modulated signal between sine and square wave).

The PCM 41 has two inversion features. One allows you to invert the delay. This provides some interesting effects with delay coming before original signal. The feature called Invert feedback is explained by the manufacturer as inverting the phase of the recirculated signal. This is a little complicated for me, especially since I couldn't get it to happen on the PCM 41.

The Lexicon unit has a delay multiplier that can take the signal that is lit up and multiply it by one, one-half or two. You can get up to 400 ms of delay in this manner. This is with a bandwidth of 20Hz to 16Hz. These numbers mean that the frequency response is very good at these delay levels. There is a button which, when depressed, will multiply the delay by two again, allowing you up to 800ms of delay. At the higher delays the response can go down to 5Hz.

When I experimented with the '41', I was able to get some good flanging and chorusing sounds. A typical setup for "Matt's Flange" (named after the salesman who helped me) was 3.2ms mix at 10 o'clock, Vco on sine wave, rate at 12 o'clock. This produced a nice warm Flange.

The regular delayed sounds in this unit are great. You almost can't tell the difference between the original signal and the delayed one. They even sound good at the upper limits of the delay (400ms to 800ms).

I have noticed that the PCM 41 and 42 seem to be the most popular DDL's for recording studios as well as for players who carry racks of state-of-the-art processing equipment to recording sessions. Now I know why. They sound great and they have many features for

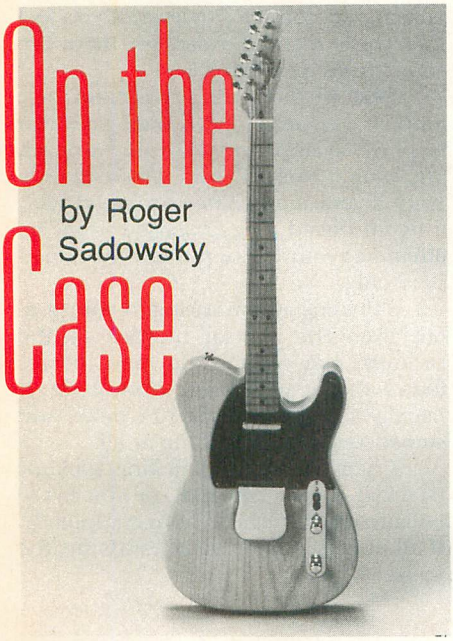
delay as well as special effects. I rate this 5 out of 5.

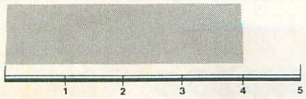
A word of caution. The PCM is not simple to use, you must spend many hours playing with it to learn its many possibilities. Have fun.

Thanx to Manny's for providing off-the-shelf effects.

On the Case

by Roger Sadowsky





FENDER '62 Custom Telecaster
$460.00 List w/o case

After several months of holding our breaths while rumors spread that Fender was going out of business, we can breathe easy again as we enter the POST CBS era of Fender history. The only major change, aside from a variety of new models, is that many of the new instruments bearing the Fender name will be made in Japan.

Our first look at a post-CBS Fender is the classic '62 Custom Tele. The sample reviewed features an alder body with white binding on both the top and back edges. The body is finished in a beautiful two-color tobacco brown sunburst. The finish work is excellent—the sunburst is well executed and the clear coats are smooth and well buffed. The binding lines are very crisp and clean and the overall appearance is first rate.

The four-bolt maple neck features a rosewood fingerboard appointed with vintage style small frets and a vintage decal on the headstock. The neck is shaped beautifully and is relatively thin and comfortable. The fingerboard is trued to perfection and the fretwork is excellent. Also excellent is the neck-to-body fit, the cut of the string nut, and the general setup.

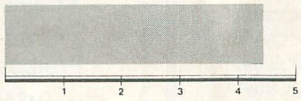
The '62 Tele Custom also features vintage style tuning machines, white pickguard, three-saddled bridge, stock pickups and control plate with three position switch, volume and tone.

The only problems with this guitar fall into the category we have discussed before: vintage reproduction vs. good guitar design. The '62 Tele Custom has no cutout in the pickguard to allow access to the truss rod. This requires removal of the neck or the pickguard in order to make adjustments. The other problem is the traditional three-saddled Tele bridge. By having only one saddle per pair of strings, it is virtually impossible to accurately adjust the intonation.

In conclusion, this post CBS Tele represents the finest workmanship this writer has seen bearing the Fender name since the late sixties. If the quality of this guitar is representative of the instruments that bear the Fender name from now on, the post-CBS era might someday rival the pre-CBS period in guitar history books of the future.

As a vintage reproduction, the '62 Tele Custom rates a 5. As a contemporary guitar subject to current standards of design, it rates a 4.

NOVATONE SWITCHBOARDS
$385.00 List
(Includes three Switchboards)



For bass players who hate having to carry around both a fretted and fretless bass, Novatone Switchboards may be a dream come true. Following a Novatone conversion, your bass has interchangeable fingerboards that can be installed in seconds, without having to even loosen the strings. Available fingerboards include: regular fretted, Lexan fretless (warm sound), Lexan fretless with white fret lines, Stainless steel fretless (bright sound), and custom boards.

Here's how the whole thing works. First, you have to send your bass to Novatone for the customizing. When you get your bass back you will find that the fingerboard surface of the neck has been milled flat and a smooth sheet of stainless steel has been attached where the fingerboard used to be. The old truss rod adjustment nut is replaced with a smaller one.

The Novatone conversion price includes three Switchboards of your choice. The fingerboards are made of a magnetic material that sticks to the stainless steel plate on the neck. All you have to do to change fingerboards is slide one off and slide the new one on.

How well do Switchboards work? Basically, they work very well and the system does everything the company claims it will. However, like most good ideas whose time has come, this one has its share of problems.

First of all, the feel of the test guitar after the conversion was that of a thicker neck than before the conversion. In other words, the final thickness of the neck with the Switchboard was thicker than the original neck. Second, the action did not remain consistent when changing from the fretted to the fretless board. The test instrument came back from Novatone properly set up for the fretted board, but the action was much too high with the fretless boards installed. In order to control this problem, the fretless boards need to be thicker. Third, the truss rod nut on this Fender Jazz Bass (the test instrument) was replaced with a smaller nut, in order to clear the flat stainless steel plate attached to the neck. This nut is much too flimsy to survive repeated neck adjustments, and I crimped the steel plate on the neck on my first attempt to adjust it.

In conclusion, Novatone Switchboards is an interesting concept and is reasonably well executed. However, I would not recommend using your favorite, vintage, or otherwise special bass for this conversion. It would be fine to convert a backup bass or to buy a new instrument to have customized by Novatone. On a scale of 1–5, I rate the Novatone Switchboard a 3.

Thanks to Manny's for providing off-the-shelf instruments

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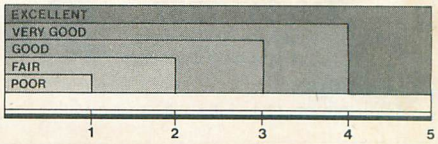

Continued from page 108

GUITAR QUESTIONS

Sometimes, despite all the caution in the world, the nut cannot be removed in one piece. That is why I say you had better be prepared to replace it when you attempt to remove it.

Making a nut from scratch is a little too involved for this month's column, but I may address it in the future. In the event that you need to replace yours, you will find that some music stores stock pre-made nuts in various materials. With luck, you will find one that both fits and matches your string spacing.

Before replacing the nut, smooth out the bottom of the nut-slot with a small mill-bastard file. Clean off the bottom and sides of the nut with sandpaper on a hard block (use a curved block for the bottom of a curved nut).

Install the nut without glue and string up to check the individual string heights (see June '85's Guitar Questions on how to check and adjust nut height). If you need to raise it up, plastic or wood veneer strips should be used as shims. If the amount to be raised is very tiny, you can get away with one or at most two thicknesses of business card or manila file-folder stock.

After you have arrived at the proper height, glue it in with a tiny amount of yellow wood glue. Use no more than half a match-head's worth on each end and about a quarter match-head's worth in the middle. If you don't overdo it, the next repairman (possibly yourself) will have an easy time adjusting the nut later. The strings themselves should work just fine to clamp the nut in place while it dries.

Allow a few hours to be sure the nut is settled in and dry before truing up and fine adjusting the nut-slots as described last month.

Question: Why does my guitar hum through the amp when I take both hands off the strings and hardware?—*Steve "Yellow Man" DeTone, Bronx, NY.*

Answer: A certain amount of hum is considered normal. However, if you feel that yours may be excessive, there are some things you can try.

First, try the ground switch on your amp. If you don't have one, you can unplug the amp, turn your plug around, and plug it back in again. This will only work if your amp comes equipped with a two-pronged plug; it should never be attempted with a three-prong or grounded type plug.

Shielding all the wiring in your guitar, from the control mortice to the pickups, may reduce the hum. I have found that it will rarely work 100%. It usually cuts the hum by 80% or so, and sometimes it does nothing at all.

Changing to humbucking pickups (stacked, double-coil, EMG or otherwise) will often eliminate the hum completely. If all else fails, keep your hands on the guitar! ■

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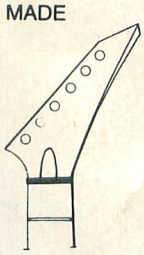

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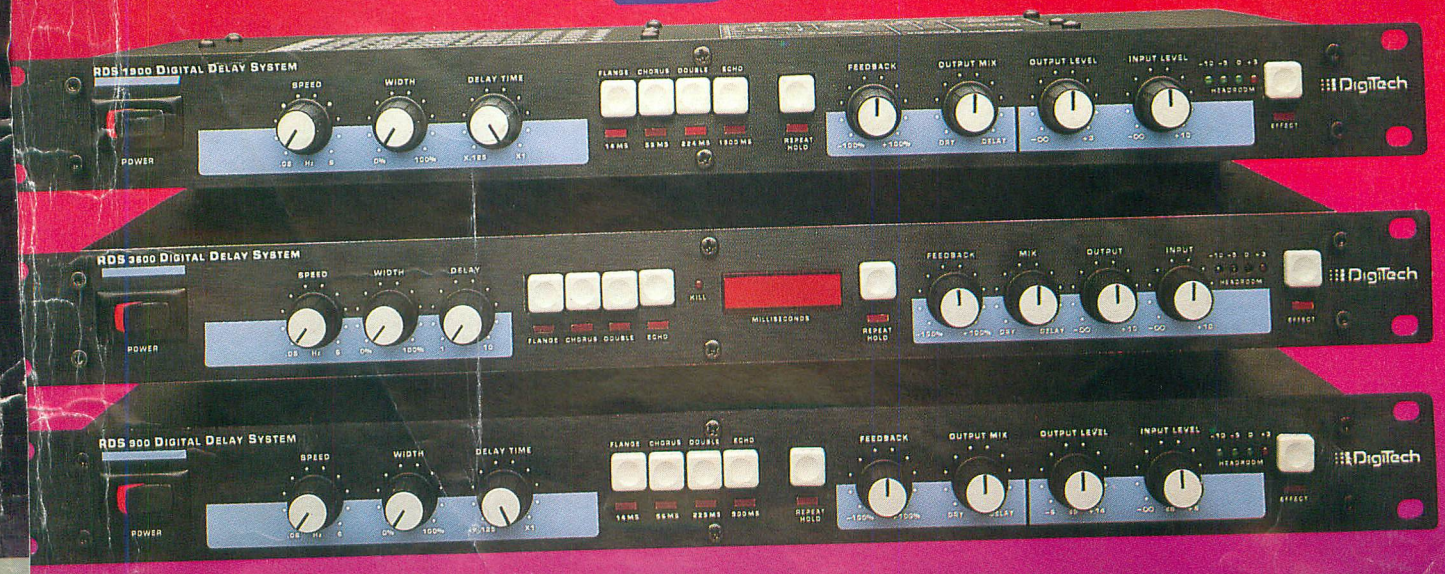

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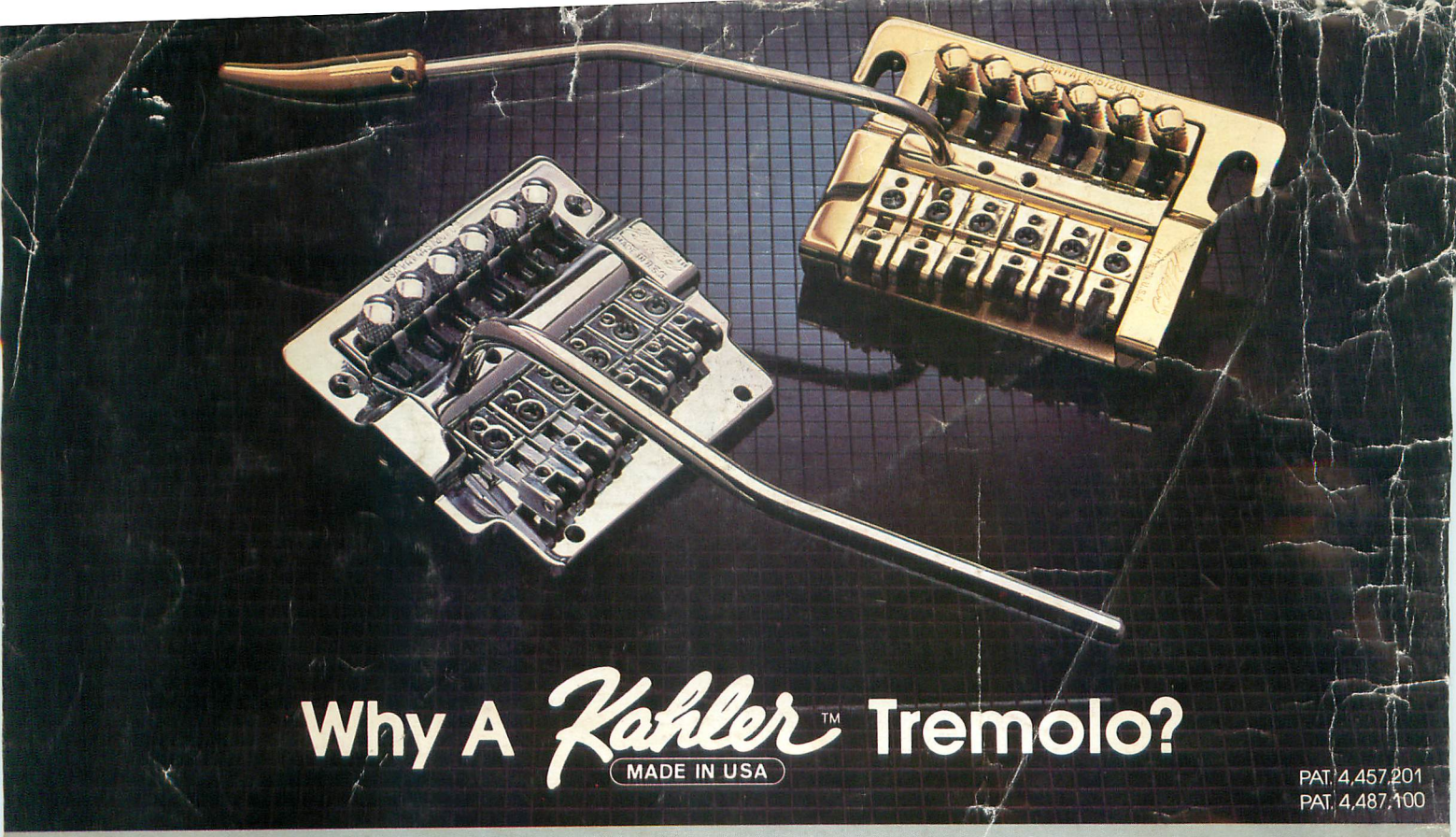

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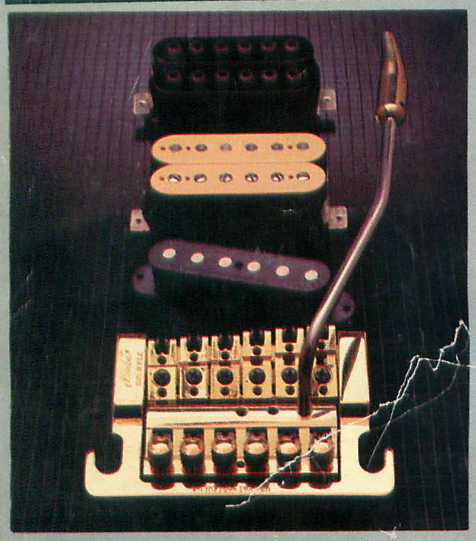

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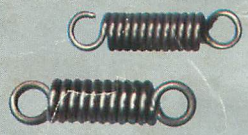

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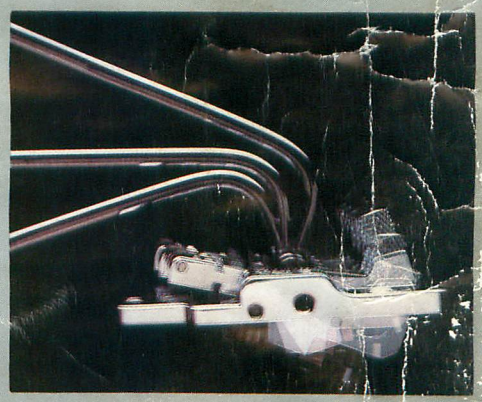

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